

DUBLIN IN DRAG: CULTURAL PERFORMATIVITY IN THE WORKS OF JAMES JOYCE

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DUBLIN IN DRAG
CULTURAL PERFORMATIVITY IN THE WORKS OF JAMES JOYCE

Ashley E. Savard

ABSTRACT

This study engages in both an examination of Judith Butler's theories of gender performativity and how they might be applied to culture as well as a reading of cultural performance in James Joyce's works. The dual-nature of this study provides an opportunity to utilize literary works in the reading of theoretical texts and is not simply a reading of Joyce's works through a lens of Butlerian performativity. In doing so, this thesis will explore a wide range of performances, from Joyce's own performative identity as an "exile", to the performative relationships initiated by naming rituals, the performative use of catechistic question and answer, as well as the fluidity of performative identities in Joyce's array of cultural characters. At the heart of this study is the sense that Joyce's characters are uniquely self-conscious in the way that they take up culture and can therefore be utilized in a re-examination of drag performance in Butler.

The developmental aim of this thesis is not only a study of cultural performativity in James Joyce's works and the unique position of the Irish as self-consciously performative, but also to provide a new means for reading cultural performativity through a theory of *cultural drag*. The theatricalization of culture through "drag" performance allows for a distinctly self-conscious method of performing culture which does not rely on reactionary performances of "Us/ Them" in traditional colonial binaries. Keeping in mind the various cultural pressures, including colonialist and nationalist interpretations of the cultural being, cultural drag maintains a degree of agency within identity construction, presenting spectrums of cultural performances and the degrees of "belonging" that might be attributed to them. Cultural drag explores and celebrates divergence – the reading of an identity as performative – by examining the performative relationships between actor and audience: the cultural being and the observer's perception of that being.

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CULTURAL PERFORMATIVITY IN THE WORKS OF JAMES JOYCE

A dissertation submitted in partial
fulfillment of the requirements for the degree of

Ph.D.

To the Department of

ENGLISH

at

Durham University

by

ASHLEY ELIZABETH SAVARD

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Textual Note

Quotations from James Joyce's major works will be cited parenthetically in the text:

- D* *Dubliners* [1914] (New York: W. W. Norton & Company, Inc., 2006).
- P* *A Portrait of the Artist as a Young Man* [1916] (London: Penguin Modern Classics, 2000).
- U* *Ulysses* [1922] (London: The Bodley Head, 2008). Passages are identified by episode and line number.
- FW* *Finnegans Wake* [1939] (London: Penguin Modern Classics, 2000).
- SH* *Stephen Hero* [1944] (Oxford: Alden Press, 1946).

Statement of Copyright

The copyright of this thesis rests with the author. No quotation from it should be published without the author's prior written consent and information derived from it should be acknowledged.

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Foreword

During the ‘Circe’ episode of James Joyce’s *Ulysses*, Leopold Bloom hears a voice speak sharply: ‘Poldy!’ the voice says, echoing one of Molly Bloom’s pet-names for her husband. When he looks up Bloom finds a ‘handsome woman in Turkish costume’ dressed like the Queen of Sheba before him.¹ The woman’s ‘opulent curves’ are covered by scarlet trousers and a jacket ‘slashed with gold’. She is ‘girdled’ with a ‘wide yellow cummerbund’ and her head draped with a ‘white yashmak’, a kind of Turkish head and face veil which is turned ‘violet in the night’, revealing only a pair of ‘large dark eyes and raven hair’ (*U* 15.297-304). Although the identity of the woman is unknown to the reader, Bloom quickly recognizes her as his wife, Molly Bloom. It is difficult to think of the scene as anything but a projection of an imperial fantasy, an Orientalist aestheticization of the female and racial other by a male colonizer, a fantasy which also speaks to Ireland’s complex relationship with imperialism – both part of and separate from the British Empire.² The costume might also parody the way in which Irishness, too, has been stylized through the production of often racialized stage-Irish tropes.³ And yet, like many other instances in the episode, the clothing worn by the figure identified as Molly in ‘Circe’ is a costume and clearly decipherable as such. The scene exemplifies

¹ Don Gifford points out the costume’s similarity to the Queen of Sheba in Don Gifford, *Ulysses Annotated* (Berkeley: University of California Press, 2008), p. 457.

² Edward Said’s *Orientalism* (1978) explores the cultural imagination surrounding the ‘Orient’ as a uniquely European construct of exoticism which sought to justify and perpetuate an already formulated imperial agenda. For a reading of Joyce’s “semi-coloniality” see *Semicolonial Joyce*, ed. Derek Attridge and Marjorie Howes (Cambridge: Cambridge University Press, 2000). The term, “semicolonial” is taken from a passage in *Finnegans Wake* and is evocative of postcolonial theory, while maintaining a kind of complexity and ambivalence within Ireland not wholly accounted for in postcolonial theory. My engagement with, and distance from, postcolonial theory will be expanded upon in my first chapter for its take on cultural performance.

³ Since the 1990s, postcolonial criticism has played an important role in Joyce studies, offering a methodological approach to reading the way in which the colonial relationship between England and Ireland helped to construct national identity. For example, Vincent Cheng’s *Joyce, Race, and Empire* explores the way in which imperial discourse (which he also sees as racist) and the nationalist project sought to define Irishness as distinctly “other”. See Vincent Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995). Similarly, in ‘Nationalism: Irony and Commitment’, Terry Eagleton argues that national identities are often ‘as much a construct of the oppressor as one’s “authentic” sense of oneself’. See Terry Eagleton, ‘Nationalism: Irony and Commitment’, in *Nationalism, Colonialism, and Literature* (Minneapolis: University of Minnesota Press, 1990), p. 24.

how cultures are appropriated and theatricalized, worn as signs, and used in performative paradigms. If the woman Bloom encounters really is Molly, her costume would raise eyebrows in a society acutely sensitive to and wary of cultural appropriation, reminding us of the cultural significance of clothing as well as the adaptability that garments might lend individuals.

In September 2016, Marc Jacobs's fashion show, described by one of his stylists as 'cyberpunk, cyber-goth, street kids, club kids, couture', set off a cultural storm when its (mostly white) models paraded out onto the runway in psychedelic dreadlocks.⁴ Of course, fashion has long taken inspiration from other cultures, particularly those considered "exotic" and "other".⁵ Despite the controversy, it would come as no surprise to find elements of Molly's costume in 'Circe' transformed into clothing for the catwalk. This kind of cultural appropriation is often an uncomfortable reminder of the way that discourses like Orientalism have generalized and essentialized large populations of people in order to justify colonial rule over them.⁶ Further, cultural appropriation also suggests another uncomfortable reality – that culture is undeniably performative. That

⁴ See Alexander Fury, 'Marc Jacobs and the Appropriateness of Appropriation', *New York Times Style* (21 September 2016).

⁵ For example, in December 2013 Chanel caused outrage when its show featured a host of Native American-inspired headdresses for a 'Cowboys and Indians' themed runway show.

⁶ At its most basic, Edward Said argues in *Orientalism* that the vision created by Orientalist discourse is one whose reality is organized in the advancement of difference between the 'familiar (Europe, the West, "us") and the strange (the Orient, the East, "them")', a vision which both 'created and then served the two worlds thus conceived'. Edward Said, *Orientalism* (London: Penguin Books, 1978), p. 44. In terms of Irish postcolonial studies, Orientalism has often been used as a paradigm for understanding the way in which Englishness and Irishness has been taken up and defined through reactionary performances. For example, in *The Irish Writer and the World* Declan Kiberd claims, 'If you want to know what an Irishman is, ask an Englishman, for the very notion of a unitary national identity, like that of a united Ireland as an administrative entity, is an English invention'. Declan Kiberd, *The Irish Writer and the World* (Cambridge: Cambridge University Press, 2005), p. 2. For the definitive text in which Kiberd theorizes the English "invention" of Irish culture see *Inventing Ireland* (London: Random House, 1995). For further applications of postcolonial theory to studies of James Joyce see Enda Duffy, *The Subaltern Ulysses* (Minneapolis: University of Minnesota Press, 1994), David Lloyd, 'Adulteration and the Nation' in *Anomalous States: Irish Writing and the Post-Colonial Moment* (Dublin: The Lilliput Press, 1993), Joseph Valente, *James Joyce and the Problem of Justice: Negotiating Sexual and Colonial Difference* (Cambridge: Cambridge University Press, 1995). The way in which Joyce criticism dealt with his work's postcolonial feeling shifted slightly with the publication of *Semicolonial Joyce*, a text which seeks to carve out a unique place for Joyce within postcolonial theory. The collection of essays, edited by Derek Attridge and Marjorie Howes, explores the 'partial fit' of Joyce and Ireland to postcolonial theory. *Semicolonial Joyce*, ed. Derek Attridge and Marjorie Howes (Cambridge: Cambridge University Press, 2000).

cultures can be turned into costume demonstrates the theatrical character of something we prefer to think of as innate and natural.⁷ In other words, “culture” is a partially constructed phenomenon which depends upon performativity to perpetuate its perceived “naturalness”.

At the same time that culture is performative, it is also not *just* costume (just as gender should not be reduced to the clothes that we wear). Culture is also constructed through gesture, speech and language, religion and value systems, relationships, and family structures, amongst a great number of other potentially performative modes of citation which, of course, exist within historically regulated constraints based on previously naturalized performances. The scene in which Molly appears to Bloom in Turkish costume, therefore, might be read as a kind of engagement in *cultural drag*, an outfitting that is at once something that aestheticizes, stylizes, and sexualizes her body, reinforced by historical discourses as well as performance.

The term *drag* has been used since the late nineteenth century to refer to ‘feminine attire worn by a man’ as well as a ‘party or dance attended by men wearing feminine attire’.⁸ This narrow definition of the term reduces drag to costume and does not allow for a more expansive understanding of the centrality of performance within drag. Drag is, as anyone who has seen a live drag show, ball, or watched an episode of *RuPaul’s Drag Race*, not simply about men donning women’s clothes, but the performance of a gendered identity – it is camp theatricality and exaggerated bodily and linguistic performance of which the costume is a mere extension.

⁷ Of course, cultural anthropologists have long remarked upon the oppositional relationship between nature and culture. Claude Lévi-Strauss, for example, comments in *The Elementary Structures of Kinship*, ‘Man is both a biological being’ and a ‘social individual’. ‘Among his responses to external or internal stimuli’, he argues, ‘some are wholly dependent upon his nature, others upon his social environment’. He continues, ‘Only an absence of rules seems to provide the surest criterion for distinguishing a natural from a cultural process’. Of course the outrage felt by images of cultural appropriation points to the fact that there *are* rules when it comes to issues of “nature”/ “culture”. See Claude Lévi-Strauss, *The Elementary Structures of Kinship* (Boston: Beacon Press, 1969), pp. 3, 8.

⁸ “drag”, *slang*, *Oxford English Dictionary Online* (Oxford: Oxford University Press). Drag as a party or dance attended by men in female attire will be addressed further in Chapter Five.

Within queer studies, and particularly the work of Judith Butler, drag has often been used to refute the ontology of gender, suggesting that gender identification is far from “natural”, but is instead both parodic and imitative. An individual who encounters a person in drag glimpses the typically unnoticed performativity of gender identification. That individual might think of his or her own engagement with gender as “natural” and the drag performer’s as “unnatural” – theatrical and affected. The difference is, of course, the self-consciousness of the performance – the drag performer knowingly takes on performative gender while the onlooker assumes that he or she is, naturally, “un-performative”.

Cultural drag, then, is suggestive of an agency within cultural identity construction. It also draws on a wider drag culture in which diverse spectrums of performative identities are available to individuals who wish to perform them. In other words, a performer of drag is not limited to a performance of “woman” or “man”, just as a performer of cultural drag is not limited to a performance of “English” or “Irish”, for example. The socially constructed nature of many cultural signs means that gender and culture are similarly performative. Indeed, gender and cultural performance are tied to each other and often underpin performative aspects of one another.⁹ The anxiety surrounding cultural appropriation, then, is in part due to the performative nature of culture – a kind of reverse of the colonial fears of cultural assimilation and mimicry. If our culture can be so easily replicated, adopted, or mimicked, then it might not be

⁹ That being said, gender and cultural performance ought not to be viewed as simple analogies for one another and I will return to this problem in the first chapter of this thesis.

authentic at all.¹⁰ Culture – all culture – might be a kind of impersonation.¹¹ Therefore, the pragmatic acceptance by a community of what constitutes “authentic” is something which can only be achieved *through* performance.

Through an examination of cultural performance in Joyce’s works, I will engage in a study in which birth within a particular country and that country’s culture is not disputed – meaning, my vision of cultural performance will not explore assimilation or colonial mimicry, but rather, the distinct pressures placed on individuals to perform the culture into which they are born through the use of historical and social situations as they are presented in Joyce. In doing so, I will engage in a simultaneous reading of Judith Butler and particularly her study of drag culture in *Gender Trouble* for its usefulness in revealing gender as a performative construct and means of regulating normative heterosexuality.¹² *Cultural drag* will expand and challenge Butler’s theories on gender performance in order to enable its appropriate application to studies of cultural performance, a practice which will be made possible by using Joyce in a critical reading of Butler, highlighting the self-conscious nature of *cultural* performance in Joyce, the historical and social pressures faced within cultural groups, and the diverse gendered,

¹⁰ Homi K. Bhabha discusses the ‘almost the same, but not quite’ nature of colonial mimicry in *The Location of Culture*. Colonial mimicry, Bhabha argues, helps to consolidate imperial power by forcing the colonial subject into a process of assimilation – a “becoming” process that never ends. Homi K. Bhabha, *The Location of Culture* (London: Routledge, 2004), p. 123. Declan Kiberd draws on Bhabha to make a similar argument regarding Ireland, illuminating the anxiety it might induce in the colonizer. ‘As well as feeling ratified by this apprentice straining so visibly to be like themselves’, Kiberd argues, ‘the colonizers felt more often threatened and mocked: for if the impersonation could be so easily and so nonchalantly done, then the fear was that it was only that, an act which concealed no real essence in the colonizer himself’. Declan Kiberd, *The Irish Writer and the World* (Cambridge: Cambridge University Press, 2005), p. 130.

¹¹ Judith Butler argues in ‘Imitation and Gender Insubordination’ that drag ‘constitutes the mundane way in which genders are appropriated, theatricalized, worn, and done; it implies that all gendering is a kind of impersonation and approximation’. Judith Butler, ‘Imitation and Gender Insubordination’ in *The Judith Butler Reader*, ed. Sara Salih and Judith Butler (Oxford: Blackwell Publishing, 2004), p. 127.

¹² Judith Butler is certainly not the first to engage in a study of drag. In 1972 Esther Newton published *Mother Camp: Female Impersonators in America*, an anthropological and ethnographic study of drag culture in the United States. Although Butler was certainly influenced by Newton, *Gender Trouble*’s engagement with drag is much more theoretical and for the purpose of larger statements regarding the performativity and ontological instability of gender.

social, and cultural range of performative identities that Joyce shows to be available to his characters in Dublin.

The nature of gender and culture as performative is something which has been taken up extensively by feminist criticism, queer theory, and postcolonial theory. During the 1980s, for example, feminist critics began looking at issues of representation and misrepresentation in Joyce's works, commenting on the apparent paradox between Joyce and feminism. Julia Kristeva is amongst the first to study the 'Penelope' episode of *Ulysses* from a feminist-psychoanalytic perspective, arguing that Joyce's representation of Molly is a semiotic disruption of the paternal law.¹³ These issues of representation within feminist readings of Joyce might be used to further address processes of performativity, both within and without Joyce's works. For example, Sandra Gilbert and Susan Gubar draw out what they perceive as the antagonism that exists between Joyce and feminism, namely, the supremacy of the body over the mind in Joyce's depiction of Molly.¹⁴ Despite their obvious misgivings regarding Joyce and feminism, the study is suggestive of a gender performativity, drawing on the way in which Joyce, through writing, might *perform* Molly the woman. In opposition to Gilbert and Gubar, critics like Karen Lawrence have proposed that Joyce's works are full of examples of 'women accusing men of misleading and misrepresenting them', suggesting a self-consciousness

¹³ See Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez, trans. Thomas Gora, Alice Jardine and Leon S. Roudiez (Oxford: Blackwell, 1981). These feminist readings of Joyce often draw on psychoanalytic criticism. For example, Suzette Henke's *James Joyce and the Politics of Desire* examines the way in which Joyce challenges traditional gender roles, drawing on both Lacan and Kristeva. Psychoanalysis has a complex relationship with feminist criticism which is often explored through the difference between "sex" and "gender" and the way in which gender is constructed through learned experience, relating to Freud's *Three Essays on the Theory of Sexuality*. See 'feminist criticism and psychoanalysis' in Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2009). Suzette Henke, *James Joyce and the Politics of Desire* (London: Routledge, 1990). The episodic study, *Ulysses – En-gendered Perspectives*, also draws on both feminist and psychoanalytic approaches to reading femininities and masculinities and the process through which they are articulated in Joyce's works. *Ulysses – En-gendered Perspectives: Eighteen New Essays on the Episodes*, ed. Kimberly Devlin and Marilyn Reizbaum (Columbia: University of South Carolina Press, 1999).

¹⁴ See Sandra Gilbert and Susan Gubar, 'Sexual Linguistics: Gender, Language, Sexuality', *New Literary History* 16 (1985), pp. 513-543.

regarding the representation of “woman” in Joyce.¹⁵ The issue of representation, for both men and women, is, I argue, inextricably tied to a process of performance.

Given that my thesis will be a simultaneous reading of both Joyce and Butler, it is queer theory of the 1990s that most influences my study of self-representation and cultural performance in Joyce’s works. The most extensive application of queer theory to Joyce studies is, of course, *Quare Joyce*, published in 1998 and edited by Joseph Valente. The book addresses the ‘compulsory heterosexuality’ that Valente argues has continued to ‘encumber’ Joyce scholarship by applying a queer perspective to Joyce’s works, specifically, the issue of homosexuality within a heterosexist matrix.¹⁶ The collection, like feminist readings of Joyce, often draws extensively on psychoanalysis to address the psychological and cultural register of ‘(homo)sexual dynamics’ in Joyce.¹⁷ In this way, *Quare Joyce* intends to expand upon what feminist criticism has already given Joyce scholarship by suggesting that ‘sexual preference’, in addition to gender, is both ‘contingent and theatrical’.¹⁸

In this study, I mean to expand further our relative understanding of “queer” performance, using Joyce’s works, to include not only gendered or sexual transgressions, but also cultural ones, particularly those performances that *queer* our understanding of culture as something fixed and inherent.¹⁹ I am interested specifically in the processes

¹⁵ Karen Lawrence, ‘Joyce and Feminism’, *The Cambridge Companion to James Joyce*, ed. Derek Attridge (Cambridge: Cambridge University Press, 1990), p. 237.

¹⁶ See *Quare Joyce*, ed. Joseph Valente (Ann Arbor: University of Michigan Press, 1998), p. 1. While the collection’s focus on homosexuality provides an important re-reading of what Valente calls a kind of latent homophobia in Joyce criticism (or at least a “compulsory heterosexuality”), a study of drag offers another means of disrupting compulsory heterosexuality by insisting that gender and cultural identities exist on a spectrum and cannot be adequately categorized by binary definitions. In this way, my reading of Butler (for it is my contention that her work on drag does not go far enough to disavow the very systems of power she seeks to undermine), will help to broaden the application of queer theory in Joyce studies.

¹⁷ Valente, *Quare Joyce*, p. 2.

¹⁸ Valente, *Quare Joyce*, p. 5.

¹⁹ The term ‘queer’, meaning ‘strange, odd, peculiar, eccentric’, has been used colloquially to derogatively describe homosexuality, especially homosexual men. The term was reclaimed in the 1980s to describe a ‘sexual or gender identity that does not correspond to established ideas of sexuality and gender, especially heterosexual norms’. The term was co-opted by queer theorists after the 1990 conference on ‘queer theory’ at the University of California, Santa Cruz. “Queer, adj. and coll.”, *Oxford English Dictionary Online*

through which identity categories are constructed, historicized, and articulated *through* performance. If, for example, as *Quare Joyce* contends, ‘Circe’ suggests that both gender and sexuality are theatrical and contingent upon performance, the episode also suggests that culture, too, is similarly performative.

Queer studies of Joyce often explore the psychological and cultural implications of homosexuality and homophobia by drawing on historical positions on homosexuality at the time, issues of the closet and secrecy, and how homosexuality is constructed and deconstructed in his texts. However, it is the nature of queer theory that transgressive identities are not limited to categories of gender and sexuality but should include “queerness” more generally, suggesting that queer theories, particularly those of performativity that I am most interested in, might be applied to all sorts of “queer” identities, in this instance, a kind of cultural queerness that has its basis in self-conscious performativity and a history of cultural assumptions. It is at this point that queer theory and postcolonial theory might intersect. If cultural roles are to be understood as performative and based on previous understandings of “what” a particular culture is (as our idea of “woman” is based on a historical idea of “woman”), then postcolonial theory offers a method through which to chart the “invention” of cultures with a history of colonial rule.²⁰

While my interaction with postcolonial theory will be explained more fully in the first chapter, it is important to point out that, although I am interested in the interaction of colonialism and performance studies, I will not be engaging in a particularly postcolonial reading of Joyce. Postcolonialism’s attention to performativity is often tied to an examination of cultural mimesis, a model of performativity that fails to account for the self-consciousness of cultural performance in Joyce’s works, a difference which will

(Oxford: Oxford University Press). See also Peter Barry, *Beginning Theory* (New York: Manchester University Press, 2009), p. 138.

²⁰ Said, *Orientalism*, p. 44.

also be important in my re-reading of Butler's theories through Joyce's literature. The first chapter, 'One is Not Born Irish: Cultural Identity as Performative' will engage with Butler's wide range of publications in mapping how her work on gender performance might be appropriately applied and adapted to a theory of cultural performance, taking into account Ireland's historical situation at the time of Joyce's writing and how this might contribute to the regulation of cultural norms. As the theoretical component of my project, this chapter will culminate in a definition of cultural drag that will continue to take shape throughout the study. The following four chapters will then offer a particular example of historical and social situations through which cultural performance might be better understood, beginning with the construction of modernism's "internationalism" and "cosmopolitanism" and Joyce's self-conscious portrayal of himself as an "exile", then moving onto the cultural significance of names and name-changes within a historical confrontation with paternity (both familial and cultural), next extending the performative relationship to the culturally scripted answers of educational catechisms and how Joyce's social scenes confront these accepted answers, and finally, closing with the connection between 'Circe' and the drag ball, a connection which helps us to further understand the scope of cultural performance in Joyce's works.²¹

Chapter Two, 'Mythologizing James Joyce's Exile', will examine Joyce's "voluntary" exile as a self-conscious cultural performance that was acted out by Joyce and perpetuated through a process of critical iterability. This chapter will look specifically at the performative relationship between James Joyce and Ezra Pound, capitalizing on Pound's often blatant anti-Irishness to suggest a link between the initial

²¹ Within these chapters I will engage in an intertextual study of many of Joyce's major works, his letters and essays, and reviews by Joyce's critics, as well as the theory of drag presented by Judith Butler. Despite the wide breadth of subject matter and examples within this thesis, there are some glaring omissions from Joyce's oeuvre, most notably his final work, *Finnegans Wake*. To take on the *Wake*, with its interest in textual and linguistic performance and its ambiguous cultural context would have been too great an undertaking within the aims of my project and would be best explored in the future as its own self-sustained study. I have therefore referred to *Finnegans Wake* only in passing and when particular allusions or examples help to support my argument regarding one or more of his other works.

act of naming Joyce an exile and the critical habit of de-Irishing him, arguing that this often dismantles the very image that Joyce sought to perform, the *Irish* writer in exile. Next, 'What's in a Name?: Names and Nicknaming as Cultural Performance', will continue the examination of performative relationships and the authority of namers to initiate performance by exploring the naming process in Joyce, more specifically, how an individual's name might be utilized in cultural and self-presentation, but also how names constitute a performative role, invoking specific cultural references and ideals. This chapter will conclude with a reading of paternity in Joyce's writing by offering a close-reading of the systematic name-play Stephen engages in during 'Scylla & Charybdis', suggesting that paternity (and the culturally marked name that often stands in for it) is not so easy to push aside, proposing one way in which cultural performance is consolidated through the performative relationship.

The penultimate chapter, 'Education, Catechism, and Performing National Identity', draws on my previous consideration of performative relationships by focusing on specific portrayals of cultural regulation in the school setting of *A Portrait*. Within this setting, Joyce continually reconstructs catechistic social scenes, drawing on a popular pedagogical method used in his own Jesuit education. The catechism in this context is a performative tool designed to both instruct in and enable a particular performance of Irishness, providing a cultural script as well as a stage on which to perform culture. The final chapter, 'Cultural Performance and the Drag Ball in "Circe"' offers a re-reading of Butler's analysis of drag through Joyce's 'Circe' and the comparative experience of fantasy in drag balls, suggesting that drag is the appropriate means of examining cultural performance in Joyce's texts and that our everyday presentation of culture is no more real, no less performative, than that of the drag performer. This chapter offers an appropriate conclusion to this thesis by bringing together many of my previous arguments regarding self-conscious cultural performance,

transgressive performances that diverge from regulated norms, and the performative relationship between actor and audience.

CHAPTER ONE

One is Not Born Irish: Cultural Identity as Performative

I. Culture and Performativity

In *A Portrait of the Artist as a Young Man*, Davin, a young Fenian, questions Stephen about his identity as an Irishman. ‘What with your name and your ideas...Are you Irish at all?’, he asks (*P* 219). In response, Stephen offers to show Davin his family tree, assuming that the *fact* of his birth in Ireland is enough to “prove” that he is, indeed, Irish. Stephen’s mechanism of defense prefigures Bloom’s answer to a similar, albeit much more xenophobic and pointed attack, by the citizen in ‘Cyclops’. When asked by the citizen what nation he belongs to, Bloom responds, ‘Ireland [...] I was born here. Ireland’ (*U* 12.1431). What these two vastly different scenes have in common is the shared sense that being born in Ireland is not enough to qualify one’s Irishness. Neither Stephen’s offer to show his family tree to Davin nor Bloom’s defense of ‘I was born here’ is deemed adequate proof of their cultural authenticity. These exchanges suggest that there must be more to culture than a kind of inherent and ontological reality that we are born with and which informs our outward actions. It is apparent that Davin’s accusation is not simply about verifying Stephen’s Irish birth, but rather of Stephen’s purposeful disavowal of a particular concept of authentic cultural performance, and I use the term authentic to really mean a *contrived* sense of cultural authenticity, not to say that authenticity does not exist or that all performances are equally inauthentic, but to highlight that cultural authenticity as an aspiration or an ideal inevitably leads to dangerous accusations of *inauthenticity* and the casting out of those that do not conform to sometimes narrow definitions of culture. What this ultimately means is that individuals

are compelled to “prove” themselves culturally *through* performance and that authenticity is, in effect, a result *of* performance.¹

The idea that performance might influence the perception of an individual’s cultural authenticity is clear when we look at the scene between Davin and Stephen more closely. ‘Then be one of us’, Davin urges, ‘Why don’t you learn Irish? Why did you drop out of the league class after the first lesson?’, suggesting that self-presentations can be performatively altered (*P* 219). Stephen’s ‘absurd’ name grants Davin the opportunity to question his cultural authenticity, but what is really under investigation is Stephen’s decision not to *perform* Irishness in a manner which outwardly conforms to Davin’s conception of Irishness, suggesting that authenticity is an ideal reliant not only on performance, but on the perception of that performance.² Stephen’s “unusual” performance, I will go on to argue in the next chapter, is a self-conscious performance of alterity, one that Joyce himself uses in his own performance of exile. Davin’s statement, ‘Then be one of us’, is really a call to action, an appeal to Stephen to begin performing the version of Irishness that Davin is advocating, revealing what is often an unspoken fact in constructing national identities: that there is agency involved in cultural identification. Like Simone de Beauvoir’s assertion that ‘One is not born a woman, but rather becomes, a woman’, Davin treats Irishness as a *becoming* process, a decision to *do* Irishness.³ Such an identity might be performatively attained, for example, by learning Irish, practicing hurling, or engaging in some other action which has been labelled Irish and can thus be utilized as a cultural citation in the production of a perceived truth.

¹ Cultural anthropologists, such as Victor Turner, have studied rites of passage and initiation ceremonies for their staged performance of separation and re-integration. Within a middle (liminal) stage, which is necessarily ambiguous, disorienting, and ‘betwixt and between’, the initiate (which Turner extends to non-tribal societies) exists outside normative behavior, in a ‘realm of pure possibility’. The liminal state offers variability, but it also allows for the reassertion of social values and cultural norms. See Victor Turner, *The Ritual Process: Structure and Anti-Structure* (Chicago: Aldine Publishing Company, 1969), p. 95.

² I will return to the performative use of names as cultural markers in Chapter Three’s study of names and naming in Joyce’s works.

³ Simone de Beauvoir, *The Second Sex*, trans. H. M. Parshley (London: Vintage, 1997), p. 267

Nonetheless, Davin's entreating of Stephen to 'be one of us', relies on the fact that he *already* accepts Stephen's Irish birth but indicts him for not *being* Irish, for not performing and doing Irishness in the "correct" manner. Stephen's ability to provide proof of his birth in Ireland is never contested, but nor is it enough – he must also be seen to act, think, and feel in a particular manner within a public forum in order to effect a sense of cultural authenticity; he must *perform* his Irishness.

This chapter will provide the theoretical framework of my study of cultural performance through a close analysis of Judith Butler's works on gender performance, demonstrating how her theories might be usefully applied toward the notion of a *cultural* drag. The first section will explore gender as an incessant 'becoming process' in which the gender ideal is always ultimately unattainable, making the occurrence of failed performances inevitable. Further, this section will demonstrate how individuals, according to Butler, are coerced and compelled to perform gender in a manner orchestrated by heterosexual norms and binaries. The next section will more explicitly discuss the performative implications of culture, dealing with criticism Butler has faced in the application of her gender theories to race. The next section deals with the interplay of history and culture, demonstrating how performance is always both historical and cultural. In each subsequent chapter of this thesis there are historical and social situations within which performance can be further understood, thus helping us to make sense of performativity as not just a theoretical model.⁴ Further, because performance is cultural,

⁴ Joyce offers a test case for performance as not just a theoretical, but cultural and historical model, thus helping to refute certain criticisms of Butler's works as too theoretical. Martha C. Nussbaum, for example, has criticized Butler's "symbolic" feminism, calling her the 'Professor of Parody'. Nussbaum argues that Butler has little contact with the real political issues facing women, such as domestic violence, sexual harassment, and rape legislation. Instead, Nussbaum claims, Butler is amongst the most prominent American theorists inspired by a French post-modernist feminism that sought to 'use words in a subversive way' rather than work to change legislation. Butler's version of resistance, Nussbaum contends, is always personal and does not involve 'organized public action for legal or institutional change'. She also invokes a common criticism of "white feminism", implying that Butler does not deal with the real suffering of women across the globe and even scorns modes of resistance that do not involve self-presentation. Her 'hip quietism', Nussbaum claims, is part of an 'extremely American' and 'self-involved' feminism. Nussbaum's argument implies that "real" women are not in need of theory, thus making a condescending

it is also necessary to understand how it works historically, conforming to certain historical ideas.

Finally, I will begin to define cultural drag as a knowing engagement in self-representation through performance that exists not only within a historical context, but also in relation to other performances. In detailing why cultural drag is the ideal means of reading cultural performance in Joyce's works, I will also demonstrate how cultural drag differs from other representations of identity construction in colonial societies, such as colonial mimesis, offering a new means of understanding performance in which the actor is both a self-conscious performer and an individual performed upon by various societal groups and characters.

Gender, in Butler's analysis of Simone de Beauvoir, is always a 'becoming activity', a pursuit which is ongoing and ultimately always unattainable. Within this system, Butler views gender not as a noun but as an 'incessant and repeated action'.⁵ Gender is a verb, an action. Culture, too, ought to be understood not as a noun but as an action, something that is effected by performance and is not a stable cultural fact. The example above regarding Stephen and Davin conforms to this notion of culture. Irishness is always a case of becoming – of doing and performing – and not something which might

assumption regarding women's need for intellectualism and ideas. Although I do agree that Butler is often reluctant to fully overturn the status quo (I will argue that Butler's conception of drag is actually limiting in its potential and trapped within the heterosexual model she seeks to destabilize through subversive drag performances), Nussbaum also simplifies Butler's analysis of drag, at one point conflating cross-dressing and drag and forgetting that Butler, too, admits that the practice is not necessarily subversive. It is my contention that drag should not be limited to the "subversive", an idea I will return to in Chapter Five. Further, it is a mistake to read drag simply as parody of gender – rather, it is a parody of something that is already imitative. Finally, in studies of real drag performances it is clear that drag is not limited to binary gender identities and instead offers a much wider expanse of possible performances. See Martha C. Nussbaum, 'The Professor of Parody', *The New Republic* 22 (1999), pp. 37-45.

⁵ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990), p. 152. This is Butler's first full-length exposition of gender performativity which draws on ideas she began to outline in her essay 'Performative Acts and Gender Constitution', an essay which combines phenomenology and feminist theory in order to demonstrate that gender is a discursive idea which produces what it names through the repetition of stylized acts. Written in the tradition of immanent critique, *Gender Trouble* is in part a reaction to the 'homophobic consequences' of a certain kind of feminism that idealizes 'exclusionary gender norms'. Further, the subtitle, 'Feminism and the Subversion of Identity' points to subversiveness as a main premise and goal of the work, something that I will critique further in Chapter Five. The book has been studied across a wide range of theoretical contexts and is often considered one of the founding texts of Queer Theory.

be “proved” by providing a birth certificate. ‘Are you Irish at all?’ Davin asks, capitalizing on Stephen’s failure to live up to cultural imperatives, while at the same time, knowing well enough that Stephen was, in fact, born in Ireland.

Of course, these cultural imperatives are historically written. To be a woman, and just as importantly, to *become*, a woman is to ‘compel the body to conform to an historical idea of “woman”’. The body must become a ‘cultural sign’ and act in obedience to ‘an historically delimited possibility’ in a ‘sustained and repeated corporeal project’.⁶ The becoming process, according to Butler, falls under a system of compulsion and coercion. In other words, cultural norms have a discursive history and it is through that history that they come to instigate and perpetuate the production of certain bodily citations. While these bodily acts might be instigated by a history of norms which compel individuals to perform in a particular manner, these citations are always interpreted and acted out by *individuals*, and therefore, it is also necessary to examine the potential for agency in the production of cultural identity.

Simone de Beauvoir’s statement that one must “become” a woman, Butler argues, is ambiguous. Because of her use of the word ‘become’, Butler reaches the conclusion that cultural identity construction is not solely the result of societal pressures and codes alone, but is also derived from the will of the performer. In this manner, identities are formed through an interplay between the individual and their surrounding society, between actor and audience. Beyond its initial application to the field of gender and queer theory, Butler’s argument might also be applied to the various ways in which an individual engages with his or her culture through performance, demonstrating that culture is action, producing the ‘effect of an internal core or substance’ on the ‘surface of the body’ through the ‘play of signifying absences that suggest, but never reveal, the

⁶ Judith Butler, ‘Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory’, *Theatre Journal* 40/4 (1988), p. 527.

organizing principle of identity as a cause'.⁷ Butler's phrase, 'signifying absences', suggests that bodily identity construction is something which relies not only on what our actions and desires produce, but also on what they do not produce, what remains absent and desires that are denied, making the system of gender construction reliant upon a binary and heterosexual model. Butler argues,

In other words, acts and gestures, articulated and enacted desires create the illusion of an interior and organizing gender core, an illusion discursively maintained for the purposes of the regulation of sexuality within the obligatory frame of reproductive heterosexuality.⁸

Because her aim is so often to subvert heteronormative gender ideals, Butler habitually requires herself to remain mired within these models in order to fulfill a kind of theoretical and political agenda. As I will show, Joyce's depiction of gender – and more specifically culture – offers a much more radical understanding of performative identity, something I will continue to address throughout this thesis, culminating in a reading of drag performance in the very final chapter.

That performatives play out on the *surface* of the body implies that they lack a certain depth, meaning that any perception of an 'internal core' or 'substance' is simply the result of a fabricated construction created through performance. Indeed, there is no 'stable identity' or 'locus of agency' which produces various bodily acts, rather the fabrication of interiority as a reality is an effect of public and social discourse.⁹ In other words, in order to produce the myth of gender as a noun with an 'organizing principle', an individual is compelled to engage in 'tacit', unspoken agreements to participate in certain performances in a seemingly unconscious manner, the result of which is yet another regulatory process which values and rewards those that adhere to traditional

⁷ Butler, *Gender Trouble*, p. 185.

⁸ Butler, *Gender Trouble*, pp. 185-186.

⁹ Butler, 'Performative Acts and Gender Constitution', p. 519.

gender binaries and ostracizes those that do not appear to fit within the heterosexual model.¹⁰

Although I wish to emphasize *self-conscious* cultural performance, it must be acknowledged that while an individual actively participates in his or her gender and cultural identity construction through the repetition of performative acts and citations, gender and culture should not be understood as wholly self-styled. Indeed, certain cultural pressures often compel individuals to perform in a manner which conforms to cultural expectations, and this pressure can be undeniably persuasive. Butler argues that there are ‘nuanced’ and ‘individual’ ways of ‘doing’ gender, but contends, ‘*that one does it, and that one does it in accord with certain sanctions and proscriptions, is clearly not a fully individual matter*’.¹¹ That being said, if we understand how performatives are used in the production of identities, then we might better understand the ways in which these performatives are regulated. My overall project will continue to look at the various pressures of performance and the consequences of not performing in a particular manner, the sanctions and proscriptions for “doing Irish” during the period in which Joyce was writing, while at the same time, stressing that these were not the only performances available or visible, as evidenced by the diversity of cultural performance in Joyce’s texts. I will engage in a mutual reading of Joyce and Butler throughout this project, meaning that I do not intend to utilize Butler simply in a particular reading of Joyce. Instead, I will use Joyce’s texts to read and develop Butler’s theories on performance to more specifically allow for the unique proscriptions of cultural performance, the expansion of methods and types of cultural performances, as well as the ways in which discourses of gender and culture interact, creating a complex interplay of regulations, norms, and performative citations that cannot be understood separately or reduced to

¹⁰ Butler, *Gender Trouble*, p. 190.

¹¹ Butler, ‘Performative Acts and Gender Constitution’, p. 525.

binary divisions. Drag allows performance to be viewed on a spectrum and within the performative relationship between actor and potential audience, which must, necessarily, include the reader.

I do, however, take issue with the way in which Butler's actors are often *entranced* by their performances, unaware, or at least in denial, of the performative root of their outward identities. For example, it is tempting to read Davin, whose nurse is said to have 'shaped his rude imagination by the broken lights of Irish myth', as one of those individuals 'entranced by [his] own fictions', by which Butler means, a character who engages in self-authorship without suspecting his or her role in its construction (*P* 195).¹² Davin appears unaware, unconsciously performing his version of the mythic Irish peasant. However, he is also *highly* aware of the role that performance plays in constructing cultural identity. His constant appeal to Stephen to perform his Irishness in a particular manner is suggestive of an individual who is hyper-aware of performance as an authenticating cultural tool. 'Try to be one of us, repeated Davin' (*P* 219). Davin's repetition of the appeal makes it clear that he understands that, without performance, the fact of Stephen's Irish birth is secondary. 'Try to be one of us', Davin says, and in doing so, he makes an admission that an individual might alter the perception of their cultural identity through performance. To "become" Irish, to be 'one of us' as Davin asks, Stephen would need to engage in bodily citations (for example, enrolling in Irish language lessons as he does in *Stephen Hero*); but these acts would be just that, *acts* which are meant to produce the myth of an inner-core rather than solid evidence that action derives *from* such a core.¹³

¹² Butler, 'Performative Acts and Gender Constitution', p. 522.

¹³ In addition, it is my contention that Stephen is already engaged in a self-conscious performance with a different aim. Stephen's attempt to appear apolitical at this moment in Ireland is itself a contentious and highly political stance with its own set of performative demands, best explored through Stephen's, and Joyce's, performance of exile, a topic I will return to in the next chapter of this thesis. Of course, the audience must remember that the exchange between Stephen and Davin is not an impartial one. Rather, it is a staged debate narrated from Stephen's perspective and written by Joyce with its own performative aspirations of difference and exile, suggesting that ignorance of one's performance is itself a *willed* activity.

Butler argues that, in part, the upholding of gender polarity as natural helps to covertly regulate the existing power structures that cover over the processes through which such polarities are perpetuated. In terms of culture, for example, we might argue that Davin is Irish to the extent that he is not English, although I do not believe this is the most productive means of reading cultural identity.¹⁴ ‘One is one’s gender’, Butler states, ‘to the extent that one is not the other gender, a formulation that presupposes and enforces the restriction of gender within that binary pair’.¹⁵ In other words, in order to be a “woman” that individual must also cast off the possibility of being a “man”. This disavowal of maleness is just as important as an individual’s identification as a woman. Such a model is complicated if applied to cultural performance. Although the importance of upholding binary models of identification was certainly felt in Ireland, where in order to be identified as Irish it was also necessary to identify as not-English (evidenced by Gabriel Conroy’s dilemma of identification in ‘The Dead’ that results in him being labelled a ‘West Briton’), the system of cultural identification and performance in Ireland at the time is assuredly more complex and the binary model does not adequately account for the cultural and social diversity, which inevitably comes with a vast array of unique performative citations.

The diverse ways in which an individual might identify culturally prohibits any direct or metaphoric comparison to the sex/ gender identification model that Butler outlines.¹⁶ In part, all performative self-identification operates under a system which

¹⁴ Declan Kiberd discusses the creation of Irishness as a reaction to the cultural binary in *Inventing Ireland*. Declan Kiberd, *Inventing Ireland* (London: Random House, 1995).

¹⁵ Butler, *Gender Trouble*, p. 190.

¹⁶ A wide range of studies, including those by Eliot Marshall, argue that there is no such thing as race within genetic diversity. Similarly, the cultural anthropologist, John Moore, states that racial typing is ‘ridiculous’. Richard Schechner, too, suggests that dividing cultures scientifically on the basis of race is impossible. Of course, this has important implications for the way in which performance intersects with race. In *Performance Studies*, Schechner argues that race is a cultural construct and that ‘racial identifications’ often change in ‘reaction to culture-specific historical forces’. Further, performance crosses culture or racial profiling (Schechner uses the example of white American rapper Eminem and his presentation of self as “black”). Schechner claims that in the United States there is no ‘dominant racial “way to be” comparable to what Butler terms “compulsory heterosexuality”’. Instead, there is an enormous

requires an Other within a period of historical specificity which is non-transferable. In other words, the historical moment and the multiplicity of cultural identities produces a heightened level of performance, often requiring exaggerated performances in reaction to the lack of a constant or definable Other to perform *against*. Declan Kiberd, for example, comments that the Irish were 'so busy being not-English that they had scarcely time to think of what it might mean to be Irish. They forgot who they were or might be in their hysterical desire not to be taken for something else'.¹⁷ Kiberd's argument, with its own performative gendering of the 'hysterical' Irish desperate not to be mistaken for their colonizers, reveals how the performance of otherness might be just as important as a performance of Irishness, in Kiberd's assessment, possibly even more significant. The naturalization of the binary system helps to mask the performative element that goes into maintaining such a system, thus enabling the perpetuation of the hegemonic order.

The polarization of gender, Butler contends, creates a restrictive and reductive social system which does not thoroughly account for the variety of ways in which an individual might engage in gender identification and performance. The similarly restrictive atmosphere of cultural performance might demand a heightened performance in order to distinguish one culture from another and thereby avoid too closely blurring the lines between cultures or suggesting similarity or likeness.¹⁸ In terms of gender, discourses that insist on and privilege the man/ woman binary as the sole means for

amount of cultural-racial mixing'. I agree that the increasingly multi-cultural nature of the world, even in Joyce's Dublin, makes it impossible to view cultural performance in the same way that we might gender performance. There is such a diversity of cultures that it is difficult to provide so neat a binary narrative. However, drag performance, so much a part of Butler's theorizing, appropriately demonstrates the spectrum and diversity of cultural performance available. Further, in contrast to postcolonial theories of performance, cultural drag accounts for the self-conscious aspects of cultural identification in a way that cultural mimesis and colonial mimicry, for example, do not, while still taking into account the immense cultural pressures that continue to be placed on the cultural performer. Richard Schechner, *Performance Studies: An Introduction* (London: Routledge, 2002), pp. 154-155.

¹⁷ Kiberd, *The Irish Writer and the World*, p. 171.

¹⁸ The polarization involved would, of course, be very different from that of heteronormative gender binaries as there are a far greater number of already available cultural identifications. Binaries, then, would have to be within particular models (such as the colonial one).

understanding what might more accurately be called a ‘gender field’ (a term which implies an expanse of possible gender identifications) perform a ‘*regulatory* operation of power that naturalizes the hegemonic instances and forecloses the thinkability of its disruption’.¹⁹ The privileging of binary thinking within the context of gender and cultural identity inevitably results in the ostracism of those that do not appear to conventionally fall into these binary roles. For example, in the exchange between Stephen and Davin explored at the start of this chapter, I have noted how Stephen “fails” to adhere to binary colonial identity restraints and the performatives they are meant to induce.²⁰ As a result, Davin, like Haines later in *Ulysses* cannot ‘make [Stephen] out’ (*U* 1.54). He tells Stephen, ‘I can’t understand you [...] One time I hear you talk against English literature. Now you talk against the Irish informers’ (*P* 219). Davin’s inability to understand Stephen is in part a consequence of his belief in an English/ Irish binary – a conviction that Stephen’s actions must fit neatly into a category without contradiction and the principle that in order to be Irish (and assuming that one is already Irish) one must also prove to be not-English, a construction which does not do justice to the real trajectory of the social field in Ireland at the time. As is clear from reading Joyce’s texts, cultural identification is a far more complex system. If one is Irish to the extent that one is not-English, there are certain demands placed upon living up to one’s Irishness which necessitate cultural performatives in order to uphold the myth of an interior cultural essence. Culture, or Irishness, proves to be performative, as Butler argues of gender, ‘constituting the identity it is purported to be’.²¹

¹⁹ Judith Butler, *Undoing Gender* (New York: Routledge, 2004), p. 43.

²⁰ Of course, Stephen’s failure to live up to cultural expectations is merely the perception of those that wish him to perform their version of Irishness. I do not wish to suggest that Stephen’s performance of Irishness is unsuccessful, merely that his performative aims are different to Davin’s. Stephen successfully performs the role of the exile and individual and suggests that there are various ways of identifying as Irish.

²¹ Butler, *Gender Trouble*, p. 30.

Examining gender – or culture – as an ongoing performance rather than a stable fact or state of being means that there will inevitably be those who “fail” to “correctly” engage performatively with these categories of identification. Butler argues that a performative gesture or citation is successful to the ‘extent that it *draws on and covers over* the constitutive conventions by which it is mobilized’ and has little performative value without the ‘accumulating and dissimulating historicity of the force’.²² In other words, the “successful” gender performance utilizes cultural norms which are *already* normative, consequently *concealing* the action of performance. These norms and conventions become normative through sustained repetition, which produces a sense of their naturalness. Additionally, norms accumulate authority through an active concealing – a *pretending* not to see – an aspect of the performance that is all the more significant in coming into contact with Joyce’s *self-consciously* performative characters. Performances succeed, Butler argues, when a ‘reading is no longer possible’ or when a reading ‘appears to be a kind of transparent seeing, where what appears and what it means coincide’.²³ When what appears *diverges* from how one reads it, as occurs in drag performance, Butler contends that the theatricality of the performance becomes visible.

II. Applying the Performative to Culture

In its theatricalization of gender norms and its parody of the heterosexual matrix, drag, Butler argues, provides a means of reading the imitative and parodic nature of gender. The ‘professionalization of gayness’, she contends, necessitates a performance

²² Judith Butler, *Bodies That Matter: On the Discursive Limits of “Sex”* (London: Routledge, 1993), p. 227. This text is in part a response to critics of *Gender Trouble* as well as a rethinking of gender performativity as it encounters normative constraints and heterosexual hegemony, clarifying her previous works on gender performativity and determining that gender is not something that is simply worn, as one might pick an outfit from one’s closet and decide one’s gender for the day, but that ‘gender is part of what decides the subject’ and interacts with a willful subject.

²³ Butler, *Bodies That Matter*, p. 89.

and fabrication of a “self” which is the ‘constituted effect of a discourse that nevertheless claims to “represent” that self as a prior truth’.²⁴ Within a system of compulsive heterosexuality, drag disrupts the myth of originaive gender by allowing an audience to read the “self” as performative and not as a manifestation of some inner gender truth. Indeed, Butler contends that there is no ‘proper’ relationship between gender and sex which determines one gender as belonging to one particular sex.²⁵ Drag, then, exposes an uncomfortable truth: that gender has no ontological standing without performance, revealing that gender identification is itself a parodic and imitative act.²⁶ By witnessing drag performance, an audience gains access to the everyday ways in which gender is first assumed and then accomplished. Throughout the forthcoming chapters, I will show how drag might be utilized in the study of identity categories and their construction, more specifically, how cultural identities are formed through self-conscious and imitative performances.

The study of cultural drag will enable a distinct investigation into the performative means through which cultural identification is articulated, taking into account the agency with which subjects often participate in the interpretation of cultural identities (both as actor and audience), as well as the unique social pressures which attempt to regulate cultural performance as they are presented in Joyce’s works. The term ‘drag’ has typically been used to denote a gender impersonation performed in a particularly theatrical manner and has largely referred to the act of one gender taking on the “costume” of another, thereby disrupting idealized heterosexuality. However, it is a

²⁴ Judith Butler, ‘Imitation and Gender Insubordination’ [1990], in *The Judith Butler Reader*, ed. Sarah Salih and Judith Butler (Oxford: Blackwell Publishing, 2004), p. 124.

²⁵ Butler, ‘Imitation and Gender Insubordination’, p. 127.

²⁶ Nussbaum points out that Butler is not the first to suggest that gender is a kind of social artifice and directs readers to many other studies, such as John Stuart Mill’s ‘The Subjection of Women’ (1869), which suggests that what we think of as women’s “nature” is really something artificial, Catharine McKinnon and Andrea Dworkin’s statements in the 1980s that the maintaining of conventional gender roles has enabled male domination, Anne Fausto-Sterling’s *Myths of Gender* (1985), and Gayle Rubin’s *The Traffic in Women* (1975). Nussbaum, ‘The Professor of Parody’, p. 40.

mistake to think of drag purely as an act of theatrical cross-dressing, a term which highlights the pervasive nature of the heterosexual model in understanding gender. Similarly, it is necessary to remember that drag theatricalizes everyday gender performance but is not necessarily more performative than normative gender identification. Instead, drag is a self-conscious choice to engage in the performative aspects of gender identification in the pursuit of a particular identity. It is the self-conscious aspect of drag performance that I wish to apply to cultural performance in order to study the ways in which cultural figures willingly or knowingly perform. Cultural drag should not be understood in terms of a simple analogy between culture and gender. Rather, cultural drag is the utilization of a concept that has been applied to gender performance as a means for understanding the various ways in which culture, too, may be theatricalized. In highlighting the self-conscious nature of cultural performance, I will also engage in a Joycean study of Butler, demonstrating how Joyce's depiction of what I call cultural drag might provide a new means of reading how identity is performatively constructed and maintained.

In the preface to the 1999 edition of *Gender Trouble*, Butler responds to questions of whether or not her theories regarding gender performativity might be applied to discussions of race. She points out that 'racial presumptions invariably underwrite the discourse on gender', but maintains that it is dangerous to treat gender and race as simple analogies.²⁷ As I have previously mentioned, the sheer number of cultural or racial identities available makes such an analogy impossible. However, we must also acknowledge that the construction of identities in postcolonial societies in particular, as Homi Bhabha argues, is often predicated on an interplay of sexual and racial discourses in a way that is quite different from taking one down as an analogy for the other.

²⁷ Butler, *Gender Trouble*, p. xvi.

According to Bhabha, the discursive construction of the ‘colonial subject’ necessitates an ‘articulation of forms of difference – racial and sexual’.²⁸ The Other, he clarifies, is the object of both ‘desire’ and ‘derision’ and therefore the othered body must be ‘simultaneously (if conflictually) inscribed in both the economy of pleasure and desire and the economy of discourse, domination and power’.²⁹ Race and sex are not treated as simple analogies as Butler warns us against. Instead, Bhabha contends that they are simultaneous and sometimes conflicting modes of differentiation which must be read in conjunction with one another.³⁰ Bhabha reassures readers that he does not wish to conflate these two distinct ‘forms of the marking’, but rather seeks to utilize these modes of differentiation, such as race and sex, to disprove the naturalness of an “original” and singular identity.³¹

The *relationship* and *distinction* between racial presumptions and gender discourse will be particularly useful in examining Joyce’s Irish characters who, as part of both the Empire and the colonies, are capable of racializing others through gender discourse, while they are also simultaneous recipients of such presumptions. In an essay regarding the ‘double-bind of Irish manhood’ in ‘Cyclops’, Joseph Valente claims that the gendering of the Irish as a race was particularly complex as a result of Ireland’s unique colonial role. The Irish, he argues, are ‘semicolonial’ and therefore ‘simultaneously on the receiving end of both typological barrels’, one side which was simianizing and one which was feminizing.³² Racial stereotypes in such a model are not simply designated on a masculine/ feminine line, but are part of a complex underpinning of gender discourse on racial profiling at a particular moment in Irish history.

²⁸ Bhabha, *The Location of Culture*, p. 96.

²⁹ Bhabha, *The Location of Culture*, p. 96.

³⁰ Bhabha, *The Location of Culture*, p. 96.

³¹ Bhabha, *The Location of Culture*, p. 96.

³² Joseph Valente, “Neither fish nor flesh”; or how “Cyclops” stages the double-bind of Irish manhood’, in *Semicolonial Joyce*, ed. Derek Attridge and Marjorie Howes (Cambridge: Cambridge University Press, 2000), pp. 101-102. I will explore Ireland’s “semicoloniality” later on in this chapter before going on to explain why cultural drag is an ideal means of reading performative identity construction.

In an interview with Vikki Bell, Butler clarifies her point on race and sex, saying that she is ‘wary’ of theories that ‘compartmentalize gender over here and race over here’ as well as those that ‘synthesize them absolutely or set up analogies between them as if they are isomorphic in relation to one another’.³³ My study of cultural drag will be mindful of these problems and, while primarily focused on cultural performance, will maintain a constant dialogue on the interplay between various systems of identification, such as gender, that might inform cultural performance.³⁴ Irishness is always a case of *doing* Irishness, of Irish characters enlisting various citations in the performance of culture and the role of gender in the performance of Irishness will, of course, remain part of my study. However, like Butler, I prefer to engage in a study of *how* – ‘how one becomes the condition of the other’ – not only how race or gender might become a condition of the other, but the specific *processes* through which a subject becomes an Other, and what this ultimately means for the way in which identities are performed in Joyce’s texts.³⁵

It is through an examination of the performative process that I will show how Joyce’s texts might be used in a reinterpretation of the ways in which individuals knowingly engage in self-definition, highlighting, in particular, how Joyce might be used to read Butler, whose gendered subjects are typically ‘entranced’ by the compulsory heterosexual system that demands and regulates their performance, unable to recognize their performances as performances.³⁶ By contrast, I will advocate that, while systems of self-definition are regulated, Joyce demonstrates that there is a greater degree of self-consciousness involved in identity construction as well as a larger spectrum of available

³³ Vikki Bell, ‘On Speech, Race, and Melancholia: An Interview with Judith Butler’ in *Performativity and Belonging*, ed. Vikki Bell (London: Sage Publications, Ltd., 1999), p. 168.

³⁴ The significance of gender performance to cultural performance will be of particular interest to my final chapter.

³⁵ Bell, ‘On Speech, Race, and Melancholia’, p. 168.

³⁶ Butler, ‘Performative Acts and Gender Constitution’, p. 522.

performances. While subjects are instructed and coached in a “correct” performance of culture or gender, Joyce’s texts show that there are always individuals performing alternative versions of culture in the Dublin of his time.

Vikki Bell’s essay on cultural mimesis and anti-Semitism argues that not only does performativity help us to recognize and understand our ‘gendered subjectivities’, it also reveals something about our ‘historical positionality’.³⁷ Although I believe there is an important distinction between mimesis and cultural drag that I will explain further, Bell’s statement demonstrates how, by giving attention to performativity, we might learn more about specific historical contexts, for example, how a particular educational trend, such as catechistic learning, might be used in the instruction and encouragement of certain performances of culture, an idea I will return to in my fourth chapter. Further, historical positionality has an important implication for the reading of historical texts, that is, our own historical position as readers must be acknowledged and understood as a potentially performative relationship between the reader, an interpreter of the text, and the text itself.

Like many cultures on the cusp of gaining the right to govern themselves, in the years leading up to Independence Ireland felt the need to “prove” it held a distinct national character, creating a society which was particularly self-reflective and aware of performance in a way that Butler’s gender performers are not. Joyce’s characters are uniquely self-consciously motivated and, as a result, are ever suspicious of the myth of interiority, questioning the realness of others’ performances and demonstrating that authenticity is an effect of cultural imitation, rather than an affirmation of origin. In the exchange between Stephen and Davin discussed earlier, Davin views culture as a *becoming* process, something which can be altered performatively if Stephen should so

³⁷ Vikki Bell, ‘Mimesis as Cultural Survival: Judith Butler and Anti-Semitism’ in *Performativity and Belonging*, ed. Vikki Bell (London: Sage Publications, Ltd., 1999), p. 133.

choose. Davin, as representative of a particular position within the cultural milieu of the Gaelic League and the Irish Ireland movement – as well as Stephen’s particular narrative performance of aloofness and exile – demonstrates that the historical period in which Joyce was writing is highly significant for the study of cultural performativity. Notably, Butler argues that ‘the body *is* a historical situation’, as de Beauvoir claims, and further, the body ‘is a manner of doing, dramatizing, and *reproducing* a historical situation’.³⁸

III. Dramatizing a Historical Situation

Fifteen years before the birth of Joyce in 1882, Matthew Arnold published *On the Study of Celtic Literature*, a work which aimed at studying Irish and Welsh literature but was also entrenched in its own imperial bias. The ‘impressionable Celt’, Arnold claims, is ‘sociable’, ‘hospitable’, and ‘eloquent’, he ‘loves bright colors, he easily becomes audacious, overcrowding, full of fanfaronade’, meaning boisterous, boastful, and ostentatious.³⁹ These ‘Celtic’ personality traits, along with their ‘anarchical’, ‘undisciplinable’, and ‘turbulent’ nature helped to justify Anglo-Saxon authority and echo longstanding imperial ideologies as a civilizing force of good.⁴⁰ Arnold also highlights why it is important to study the interplay between assumptions of race and gender, characterizing the ‘Celt’ as a distinctly feminine race and arguing that the ‘sensibility of the Celtic nature’ and its ‘nervous exaltation’ have ‘something feminine in them’, adding that the Celt is ‘peculiarly disposed to feel the spell of the feminine idiosyncrasy’.⁴¹ Arnold places himself within a greater pattern of ethnographic gendering assumptions, influencing writers like Ernest Renan who wrote in *The Poetry of the Celtic*

³⁸ Butler, ‘Performative Acts and Gender Constitution’, p. 521.

³⁹ Matthew Arnold, *On the Study of Celtic Literature and Other Essays* [1867] (London: J. M. Dent & Sons, Ltd., 1932), p. 81.

⁴⁰ Arnold, *On the Study of Celtic Literature*, p. 86.

⁴¹ Arnold, *On the Study of Celtic Literature*, p. 86.

Races, '[I]f it be permitted to us to assign sex to nations as to individuals we should have to say without hesitance that the Celtic race [...] is an essentially feminine race'.⁴²

The feminizing discourse of Celticism and the need to 'assign' the 'Celtic' race a sex, or more accurately, gender, holds the implication that there is nothing *essential* about the characterization at all, and it is instead derived from other motives that sought to retrospectively justify imperial control. Ideologically, Arnold's rationalization for English rule over the Irish bears a close resemblance to the validation of imperialism in the Orient. Like 'Oriental', Joep Leerssen claims, 'Celtic' is a term 'imposed from the *outside*, by scholars from metropolitan Europe, writing about these nations but rarely *for* them (let alone on their behalf)'.⁴³ Further, such blanket terms help to essentialize very large groups of people. As with "Celtic", there is no one nation called simply, "The Orient", but the cultural imagination surrounding the Orient may be examined through a variety of cultures, nations, and languages. In their lack of specificity, these terms erase the individual subject in favor of a large, generalized Other.

Cultural critics have often looked at England's centuries-long effort at othering the Irish and problematically concluded that the development of a distinct sense of Irishness by the Irish people was a largely reactionary exercise.⁴⁴ Claiming that the formation of cultural identity is *merely* a reaction to, a projection of, or an internalization of imperial fantasy is dangerously misleading and may be nuanced by emphasizing the performative role of self-definition. While the repetitive language of colonization in Ireland might be traced across centuries, from Edmund Spenser's 'wild Irish', to Matthew Arnold's 'feminine Celt', to the historian Charles Kingsley's description of the

⁴² Ernest Renan, *The Poetry of the Celtic Races*, trans. W. G. Hutchinson (London: Walter Scott, 1897), p. 8.

⁴³ Joep Leerssen, 'Celticism', in *Celticism*, ed. Terence Brown (Amsterdam: Rodopi Press, 1996), p. 4, emphasis added.

⁴⁴ Kiberd, *The Irish Writer and the World*, p. 134. Kiberd claims, 'In Ireland, anti-imperialism emerged in different stages, often creating an identity merely reactive to that imposed by the ruling colonial class'. He also argues in his earlier work, 'What the revivalists sought to rediscover was merely a projection of imperial fantasy'. Kiberd, *Inventing Ireland*, p. 336.

Irish as ‘white chimpanzees’, the pattern of plotting Irishness as reactive to these discourses fails to fully account for the pressures the Irish themselves placed on developing an idea of what it meant to be Irish, even if such pressures were, in part, a response to their imperial portrayals.⁴⁵ Emphasizing performative agency will allow for a further exploration into the self-conscious role the Irish played in cultural definition at the moment in which Joyce was writing. By highlighting the various means and motives for performing Irishness, cultural drag places more emphasis on the performance itself, unearthing a wider range of available cultural identities.

Two years after the publication of *Ulysses*, Daniel Corkery published *The Hidden Ireland*, a study of Irish poets in eighteenth-century Munster, but in doing so, Corkery also sought to define, for contemporary as well as historical purposes, an image of “Irish Ireland”. Corkery argues at the beginning of his work that the ‘soul of a people is most intimately revealed, perhaps, in their literature’.⁴⁶ In claiming that the ‘soul’ of a certain ‘people’ may be discovered, Corkery immerses himself in a study of Irish culture and defining what it means to be Irish. Although emanating from two distinct viewpoints, Matthew Arnold makes a similar point when he claims, ‘to know the Celtic case thoroughly, one must know the Celtic people; and to know them, one must know that by which a people best express themselves – their literature’.⁴⁷ Retaining their different aims and standpoints, both Arnold and Corkery believe that literature is revelatory of a deeper, inner cultural truth. In keeping with the Revival’s romanticizing of peasant Ireland, Corkery claims that, although self-contained, ‘Irish Ireland’ had by the eighteenth

⁴⁵ Edmund Spenser uses the phrase ‘wild Irish’ in *A View of the State of Ireland* [1633], ed. Andrew Hadfield and Willy Maley (Oxford: Blackwell Publishers, 1997), p. 97. In a trip to Ireland in 1860, Charles Kingsley wrote, ‘I am haunted by the human chimpanzees I saw along that hundred miles of horrible country [...] to see white chimpanzees is dreadful; if they were black, one would not feel it so much, but their skins, except where tanned by exposure, are as white as ours’. *Charles Kingsley: His Letters and Memories of His Life, Vol. II* (London: Macmillan and Co., Ltd, 1901), pp. 111-112. Kingsley’s words represent a particular colonial anxiety of “sameness”.

⁴⁶ Daniel Corkery, *The Hidden Ireland: A Study of Gaelic Munster in the Eighteenth Century* (Dublin: Gill and Macmillan, Ltd., 1924), p. 7.

⁴⁷ Arnold, *On the Study of Celtic Literature*, p. 28.

century, ‘become a purely peasant nation’.⁴⁸ He laments the Irishman who cannot speak the language and knows little of Irish language poetry or Gaelic history, while maintaining that an Irish Ireland remains fully intact, albeit hidden, in the distant country. To reach that ‘Hidden Ireland of the Gaels’, Corkery explains, one must, ‘leaving the cities and towns behind, venture among the bogs and hills, far into the mountains even, where the native Irish, as the pamphleteers and politicians loved to call them, still lurked’.⁴⁹

Corkery’s description of a hidden Ireland is found within a study of eighteenth-century Munster poetry, but it is easy to apply his characterization of the native Irish to contemporary feeling within Ireland. He speaks of the pain felt upon discovering an Irishman who cannot speak his own language, a sentiment which some of his contemporaries would certainly share. Joyce, too, offers many examples of characters disappointed in their fellow Irishmen for not learning or knowing Irish. Gabriel faces the scrutiny of Molly Ivors in ‘The Dead’ when he admits to traveling to Europe with the express desire to ‘keep in touch with the languages’ instead of traveling to the west of Ireland and learning Irish (*D* 164). (In my fourth chapter I will offer a reading of this scene as a catechistic one, in which Molly Ivors attempts to instruct, through a kind of social catechism, in the performance of a particular type of Irishness.)

Joyce also faced pressure to study Irish and his refusal to do so might be looked at not as a “failure” to correctly perform Irishness, but as Joyce’s own exercise in performance, a concept I will return to in the next chapter in an examination of how the myth of Joyce’s exile was discursively created and mythologized through performance. In a letter to Harriet Shaw Weaver in 1921, Joyce recounted his interest in languages and the various pressure groups weighing in on his selection, ‘My father wanted me to take

⁴⁸ Corkery, *The Hidden Ireland*, p. 23.

⁴⁹ Corkery, *The Hidden Ireland*, p. 20.

Greek as third language, my mother German and my friends Irish. Result, I took Italian'.⁵⁰ Joyce's self-conscious dismissal of the Irish language would certainly have upset advocates of the language revival and the Irish Ireland movement, and his decision to learn Italian is as performative as the decision to learn Irish. It is a performance of difference that Joyce seeks out here, something he continued to do throughout his life and writings.

The role of performance in the construction of national identity may be witnessed in the mythologizing of the Irish peasant persona. Despite Corkery's proclamations that 'Hidden Ireland' was a 'purely peasant nation', evidence suggests that the Irish peasant persona glorified in the nineteenth century was largely a performative creation of the Revival, based on earlier cultural tropes surrounding the peasant in Ireland rather than an authentic observation. Edward Hirsch explains in 'The Imaginary Irish Peasant' that the creation of the "peasant"-type was an attempt by Revivalists, such as W. B. Yeats and Douglas Hyde, to overturn colonial stereotypes of the Stage Irishman. The glorification of the Irish peasant, he argues, began to take force in post-famine Ireland, but was accelerated during the Irish Literary Revival, the period in which the Irish peasant was "'created" and characterized for posterity'.⁵¹ Hirsch's argument acknowledges the degree to which the Irish engaged in self-conscious cultural definition through performance. Hirsch also observes that the peasant persona was a *retrospective* construction, rather than an ongoing historical trend. He claims that the rural peasants constructed by major Revival authors were so convincing that many thought of the figures as accurate representations of rural Irish life. Instead, Hirsch argues, the creation of the Irish peasant was an 'aestheticizing' of the Irish country people.⁵²

⁵⁰ James Joyce, *Letters of James Joyce, Vol. I*, ed. Stuart Gilbert (London: Faber and Faber, 1957), p. 167.

⁵¹ Edward Hirsch, 'The Imaginary Irish Peasant', *PMLA* 106/5 (1999), p. 1116.

⁵² Hirsch, 'The Imaginary Irish Peasant', p. 1117.

In contrast to Hirsch's documentation, the aestheticized peasant of the Revival was not an entirely novel concept, but rather the re-imagination of an already symbolic figure by early nineteenth-century writers like William Carleton who sought to give voice to the "authentic" rural peasant of Ireland in his works.⁵³ Like Butler's explanation of how gender is produced through a stylization of the body, the Irish peasant formulated in the early nineteenth century and glorified by the Revival was also subject to a stylization or aestheticization of the body, producing a sense of an "original" interior core, and, while not necessarily wholly artificial, relied on a degree of artifice, purporting to be a cultural trope *discovered* and not produced. David Lloyd argues that nationalism in colonial societies demands that 'history be seen as a series of unnatural ruptures and discontinuities imposed by an alien power'. At the same time, nationalist reconstruction must 'pass by way of deliberate artifice'.⁵⁴ Once again, between the years of the Revival and Independence, the Irish people were engaged in a project of self-definition through the discovery of a history that was not entirely independent of artifice.

Certain other pressure groups of the *fin de siècle* cultural revival in Ireland are detailed by R. F. Foster, such as the founding of the Gaelic Athletic Association in 1884 and the Gaelic League in 1893, and the role these organizations played in developing a particular sense of cultural identity in early twentieth-century Ireland.⁵⁵ For its part, the GAA placed strong emphasis on physical training in a manner reflecting that of 'Czech gymnastics clubs'. As part of the Irish Ireland movement, the GAA promoted the de-Anglicization of Ireland, denouncing English games in favor of Irish ones.⁵⁶ Figures like Davin, who chose hurling over rugby, are part of the performance of this brand of

⁵³ Helen O'Connell details the Revival's reactions to earlier cultural tropes in 'The Aesthetics of Excess: Improvement and Revivalism' in *Ireland and the Fiction of Improvement* (Oxford: Oxford University Press, 2006).

⁵⁴ David Lloyd, *Anomalous States: Irish Writing and the Post-Colonial Moment* (Dublin: The Lilliput Press, 1993), p. 89.

⁵⁵ R. F. Foster, *Modern Ireland 1600-1972* (London: Penguin Press, 1988), p. 447.

⁵⁶ Foster, *Modern Ireland*, pp. 447, 453.

Irishness. Michael Cusack, founder of the GAA and the model for the citizen in ‘Cyclops’, blasted rugby as a ‘denationalizing plague’ that continued in winter the ‘ruin that cricket was doing in summer’.⁵⁷ Cusack’s word choice, which invokes a sense of disease and destruction, stages the very choice of sport as a performative decision between upholding the ideals of nationalism or imperialism. Such a choice extends beyond that of just a pastime and moves instead toward a decision of performative loyalty.

The emphasis placed on sport in the formation of a unique Irish identity also highlights why race and gender must not be separated into two wholly distinct issues of performative regulation. Patrick Ledden explains that the GAA aimed to ‘encourage *manly* native sports’, such as hurling, which he calls a ‘truly ancient sport’, and Gaelic football, a ‘sport of less certain Gaelic ancestry’. The “revival” of these sports was meant to put a halt to the popularity and importation of sports like cricket, Rugby, and football which were thought of as typically English sports.⁵⁸ A scene in ‘An Encounter’ demonstrates how important it was to be seen choosing the “right” kind of sport. A group of children in the scene shout, ‘*Swaddlers! Swaddlers!*’ at the narrator and his friend, ‘thinking that we were protestants because Mahony, who was dark complexioned, wore the silver badge of a cricket club in his cap’ (*D* 15). In this context, the children’s shouts work to “out” the two boys as somehow separate, potentially protestant, potentially English, and certainly not taking up the performance of a particular idea of Irishness by choosing distinctly Irish sports, regardless of those sports’ true authenticity.

Kiberd claims that the sports favored by the Irish Ireland movement were part of a conscious effort at cultivating a specific brand of Irishness that was markedly not-

⁵⁷ W. F. Mandell, *The Gaelic Athletic Association & Irish National Politics 1884-1924* (Dublin: Gill & MacMillan, 1987), p. 97.

⁵⁸ Patrick Ledden, ‘Bloom, Lawn Tennis, and the Gaelic Athletic Association’, *James Joyce Quarterly* 36/3 (1999), p. 631, emphasis added.

English. He acknowledges that Gaelic football was hardly Irish, but was rather an invention of the 1880s and a ploy which was not only a rejection of Englishness but also a ‘craven surrender to the imperialist notion of an antithesis between all things English and Irish’.⁵⁹ However, the Revival’s emphasis on Irish sports, even in light of the fact that some of these sports were largely manufactured, should not be understood solely as a need for Ireland to set itself up as a not-England. Indeed, the achievement of national spectacle is an aspect of nation-building, of fostering a national identity for communities to enthusiastically identify with and back. Enthusiasm for the spectacle of Irish sport was also a concerted attempt at providing a sense of collective identity aimed at uniting Ireland by bringing together cultural groups – ‘Irish and Anglo-Irish, Catholic and Protestant, Nationalist and Unionist’ – through competitive sport.⁶⁰ While Kiberd might view the creation and promotion of Gaelic sports as a cowardly submission to colonial binaries, I prefer to stress the performative aspect of such activities and the self-consciousness that went into sustaining these programs that aimed at creating a unified vision of Irishness. Davin, for example, who ‘sat at the feet of Michael Cusack, the Gael’ and is often associated with hurling, performs Irishness in a manner in line with the GAA’s encouragement of an Irish Ireland, but he also encourages Stephen to do so, highlighting that performing cultural identity might, indeed, be a self-conscious choice (*P* 195). Such an admission, coupled with the fact that so many of Joyce’s characters do not conform to English/ Irish performative divides, shows that there are far more culturally performative options available to Dubliners of this period and demonstrates that the binary bias must be broken down within critical circles, as well.

Languages, Benedict Anderson argues in *Imagined Communities*, have often, although mistakenly, been viewed as ‘*emblems* of nation-ness’, and certainly efforts at

⁵⁹ Kiberd, *The Irish Writer and the World*, p. 171.

⁶⁰ Paige Reynolds, *Modernism, Drama, and the Audience for Irish Spectacle* (Cambridge: Cambridge University Press, 2007), p. 12.

reviving the Irish language hold a particularly performative role in creating a sense of national pride and unity.⁶¹ By the eighteenth century the shift in Ireland from Irish to English vernacular had already become widespread and, some would argue, irreversible.⁶² In *A Portrait* Stephen argues that his ‘ancestors threw off their language and took another’ and claims that he has no intention to ‘pay in [his] own life and person debts they made’ by learning Irish (*P* 220). Others saw learning the language as taking back one aspect of their cultural identity. The Gaelic League’s main project quickly became the revival of the Irish language and R. F. Foster points to the establishment of bilingual street names as one example of their success.⁶³

The pressure placed on the language revival is felt constantly throughout Joyce’s works. When Gabriel explains to Molly Ivors that he enjoys traveling to the continent in order to keep up with the languages she retorts, ‘And haven’t you your own language to keep in touch with, Irish?’ (*D* 164). Davin, too, asks Stephen, ‘Why don’t you learn Irish?’ (*P* 219). Similarly, the citizen of ‘Cyclops’ indicts the ‘shoneens that can’t speak their own language’ (*U* 12.680). Even the Englishman Haines has an opinion about the Irish language revival; ‘He’s English’, Mulligan says, ‘and he thinks we ought to speak Irish in Ireland’ (*U* 1.431). The response from the milkwoman, ‘Sure we ought to [...] and I’m ashamed I don’t speak the language myself’, demonstrates the duty individuals felt for learning the language, the extent to which the Irish language had been eradicated, and, as Vincent Cheng has argued, how ‘racialist imperial discourse’ and ‘nationalist self-definition’ are often simultaneously engaged in ‘defining Irishness as distinctively “other” and different’ (*U* 1.433-434).⁶⁴ The full exchange between Gabriel and Molly

⁶¹ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism, Revised Edition* (London: Verso, 1991), p. 133.

⁶² Gearóid Ó Tuathaigh, ‘Language, ideology, and national identity’, in *The Cambridge Companion to Modern Irish Culture* (Cambridge: Cambridge University Press, 2005), p. 42.

⁶³ Foster, *Modern Ireland*, p. 448.

⁶⁴ Vincent J. Cheng, ‘Authenticity and identity: catching the Irish spirit’ in *Semicolonial Joyce*, ed. Derek Attridge and Marjorie Howes (Cambridge: Cambridge University Press, 2000), p. 243.

Ivors [‘Well, said Gabriel, if it comes to that, you know, Irish is not my language’] demonstrates the necessity of examining cultural performance in light of one’s historical positionality. The cultural label of ‘West Briton’ attached to Gabriel by other Irish characters shows that Irishness is a perpetual doing that produces its share of outcasts and perceived failures.

D. P. Moran, author of *The Philosophy of Irish Ireland* (1905), wrote, ‘There are certain things which the average Irish mind will never allow as debatable. The spirit of nationality is eternal – that is a fine flowing Irish maxim. No one ever thinks of asking himself – is it?’.⁶⁵ On the contrary, the period in which Moran was writing was continually engaged in asking such questions, of determining and defining what it meant to be Irish, suggesting that the spirit of nationality was not such an eternal fact, but rather an ongoing and self-conscious process achieved through performance. Cheng describes Ireland’s obsession with cultural identity as a ‘national project of self-definition’.⁶⁶ His term, ‘national project’, implies a highly self-conscious act of *self*-definition which was both organized and nationally sanctioned. Defining Irishness, Cheng argues, was a central topic at the time of Joyce’s writing and the nationalist movement sought to ‘forge a national identity’, terminology that acknowledges that culture is something that is, at least partially, *forged*, the same word used by Stephen Dedalus at the close of *A Portrait* when he sets out to ‘forge in the smithy of my soul the uncreated conscience of my race’ (*P* 276).⁶⁷ The chosen title of Cheng’s essay, ‘Authenticity and identity: catching the Irish spirit’, on the other hand, captures a greater sense of ambiguity through his use of the word ‘catching’, which has both passive and active connotations. ‘Catching’ implies that there is already something there to be caught, but that it must then be performatively

⁶⁵ D. P. Moran, *The Philosophy of Irish Ireland* [1905] (Dublin: University College Dublin Press, 2007), p. 11.

⁶⁶ Cheng, ‘Authenticity and Identity’, p. 242.

⁶⁷ Cheng, ‘Authenticity and Identity’, p. 240.

taken up. In addition, ‘catching’ might be contagious, and, indeed, represents the pressure to conform and take up the spirit of one’s peers.

As early as 1907 Joyce reflects on the need of races to attribute and project certain characteristics onto themselves and others in his essay, ‘Ireland: Island of Saints and Sages’. He opens, ‘It is not unusual for a race to wish to attribute to itself qualities or glories unknown in other races’.⁶⁸ The essay provides useful insight into Joyce’s personal feelings about Irish self-definition as well as the way in which he chooses to portray characters’ engagement in performances of Irishness. He argues, ‘What race or language (if we except those few which a humorous will seems to have preserved in ice, such as the people of Iceland) can nowadays claim to be pure? No race has less a right to make such a boast than the one presently inhabiting Ireland’.⁶⁹ Gabriel’s statement in ‘The Dead’, also written in 1907, ‘Irish is not my language’, takes on new meaning given Joyce’s own contemporary feelings toward the purity of language (*D* 164). Unless performative, to what extent is the Irish language emblematic of Irishness in an Ireland where an Irish postman cannot read addresses written in Irish by League correspondents, or a milkwoman who is imagined as a mythical projection of Kathleen ni Houlihan hears Irish and believes it to be French (*U* 1.425)?⁷⁰ Joyce argues, ‘Nationality (if this is not really a useful fiction like many others which the scalpels of the present-scientists have put paid to) must find its basic reason for being in something that surpasses, that transcends and that informs changeable entities such as blood or human speech’.⁷¹ By the sixteenth century in Ireland national identities were already confused; hybrid nationalities were forming, with designations between the native-Irish or Gaelic, the Old

⁶⁸ James Joyce, [1907] ‘Ireland: Island of Saints and Sages’, in *James Joyce: Occasional, Critical, and Political Writing* (Oxford: Oxford University Press, 2000), p. 108.

⁶⁹ Joyce, ‘Ireland: Island of Saints and Sages’, p. 118.

⁷⁰ Joyce uses the postman as an example in ‘Ireland: Island of Saints and Sages’, p. 109.

⁷¹ Joyce, ‘Ireland: Island of Saints and Sages’, p. 118.

English (often already considered Irish by the English), and the New English.⁷² In Joyce's time one also witnesses different designations of Irishness (for instance, Irish, Anglo-Irish, and Northern Irish, each with their own specific identity assumptions). Without the ability to surpass or transcend, nationality becomes a 'useful fiction', or, a performative attempt at defining Irishness as pure and distinct from England and Englishness, a designation which, after hundreds of years of colonization, is a far more complex issue, as Joyce explains in his essay and theatricalizes in his works of fiction. Indeed, nations are always performative and attempt to assert their cultural authenticity through performance.⁷³

IV. Postcolonialism and Performance

Ireland and the Irish have often been said to have a complex relationship with colonialism, and the extent to which postcolonial theory applies to Irish texts has long been debated.⁷⁴ According to Derek Attridge and Marjorie Howes, Joyce's texts exhibit a 'complex and ambivalent' attitude toward both nationalism and imperialism. They point to a passage from *Finnegans Wake*, 'Gentles and laitymen, fullstoppers and semicolonials, hybreds and lubberds!', to argue that within Joyce's texts 'opposition' between native and colonizer, men and women, the upper and lower classes, as well as the religious and non-religious, are both 'strongly articulated and decisively challenged'.⁷⁵ In other words, points of difference in Joyce help to establish points of

⁷² Foster details these relationships in 'Varieties of Irishness' in *Modern Ireland*, pp. 3-14.

⁷³ For example, if we think of England it is only recently that there have been "English-born" monarchs who assert a particular national ideology.

⁷⁴ See Joe Cleary, 'Misplaced Ideas?: Colonialism, Location, and Dislocation in Irish Studies' in *Ireland and Postcolonial Theory*, ed. Clare Carroll and Patricia King (Notre Dame: University of Notre Dame Press, 2003), pp. 16-46. The rise of postcolonialism within Joyce criticism is indicative of a shift in the 1990s which refocused on Irish studies in part through a framework of postcolonial theory and historical studies, moving away from the way in which New Criticism read Joyce.

⁷⁵ Derek Attridge and Marjorie Howes, 'Introduction', *Semicolonial Joyce* (Cambridge: Cambridge University Press, 2000), p. 3. See James Joyce, *Finnegans Wake* (London: Faber & Faber, 1939), p. 152. James Joyce, *Finnegans Wake* (London: Faber & Faber, 1939), p. 152.

intersection.⁷⁶ Binaries, colonial and otherwise, are constantly broken down in Joyce's texts in a manner which refers difference, 'local or personal eccentricities, national or imperial formulations, back to sameness'.⁷⁷ Indeed, the opposing sides of the imperial divide in England and Ireland are shown in Joyce's texts to have surprising similarities. For example, though staunchly opposed to each other in principle, the Privates Compton and Carr in 'Circe' share a kind of personal affinity with figures like the citizen in 'Cyclops'. Privates Compton and Carr are the English equivalents of the hyper-masculine citizen, using 'force against force' in a manner which is both reactionary and performative. Likewise, the citizen's anti-Semitism echoes the Englishman Haines's and the Ulsterman Deasy's fear of Jewish infiltration in England. Further, Attridge and Howes point out that 'semicolonial' indicates only a 'partial fit'.⁷⁸ The adjective also implies the physical detachment of Joyce from Ireland and reminds us that Joyce is often a comic writer. Culture, the pair claim in *Semicolonial Joyce*, always exists in 'contacts and exchanges with other cultures', and I would like to argue further that the national characters in Joyce's texts are most similar in their attempts at enunciating difference. Focusing more specifically on performativity extends the examination of colonial relationships and identities, moving away from reactionary and binary readings, as

⁷⁶ Postcolonialism, according to Attridge and Howes, finds ways of 'articulating nationalism, both imperialist and anti-imperialist, and modernism as interdependent rather than opposed phenomena'. Postcolonialism also offers a critique of the Eurocentric Enlightenment ideal of universalism. That being said, it is important to remember that postcolonialism is always in danger of replicating the universalizing and totalizing discourses of imperialism because it 'vacillates between two ethical imperatives – the advocacy of universal rights and the injunction to respect the other'. In its critique of universalism, postcolonialism sometimes creates its own 'theoretical universalisms' while maintaining its 'preoccupation with the local and particular'. Attridge and Howes, *Semicolonial Joyce*, p. 13.

⁷⁷ Seamus Deane, *Strange Country: Modernity and Nationhood in Irish Writing since 1790* (Oxford: Oxford University Press, 1997), p. 167.

⁷⁸ In 'Review Article: Post-colonial Theory and Modern Irish Culture', James Livesey and Stuart Murray argue that the "appropriate" version of post-coloniality for Ireland has not yet been located. However, Attridge and Howes maintain their conviction that this is not the necessary task. Rather, they argue, it is the 'difficulties presented by the Irish case, that make the crossroads between these lines of inquiry and Joyce's works, which famously favor questions over answers, a rich ground for further investigation'. See James Livesey and Stuart Murray, 'Review Article: Post-colonial Theory and Modern Irish Culture', *Irish Historical Studies* 30/119 (1997), pp. 452-461.

Attridge and Howes advocate, toward the intersection of cultural performance through individual relationships.

As *Semicolonial Joyce* has already pointed out, the term ‘postcolonial’ has certain limitations, one being that it suggests that history may be separated into a society’s colonial period and a period after colonialism, when, in reality, newly independent former colonies are rarely able to capture any real sense of ‘historical closure’ and are often tied to an inherited history of conquest.⁷⁹ For example, despite efforts at Irish language revival, the Irish cannot undo the establishment of the English language in Ireland, and so characters like Gabriel are unable to identify with the Irish language (*D* 164). However, the English language, too, lacks a full sense of belonging. Not long before his altercation with Davin, Stephen reads the English language itself as a form of imperial domination. He thinks, ‘The language in which we are speaking is his before it is mine [...] His language, so familiar and so foreign, will always be for me an acquired speech’ (*P* 205). Although he acknowledges that English is his language, Stephen admits that it is also a language that colonizes him and marks him as an Other. It is something both familiar and foreign, accepted and imposed. Luke Gibbons argues that for this reason, the restoration of a ‘pristine, precolonial identity’ is impossible. The ‘lack of historical closure’ felt by the Irish is also ‘bound up with a similar incompleteness of the culture itself’, creating a heterogeneous society rather than a culture with claims of racial purity.⁸⁰ To claim otherwise – to take possession of Irish as a native language, as Molly Ivors urges Gabriel to do – serves a *performative* purpose. Indeed, those that choose to use the Irish language performatively do so with a certain limitation, suggesting a lack

⁷⁹ Luke Gibbons explains the specific difficulty in using the term postcolonial in reference to Ireland, claiming that the lack of historical closure ‘has less to do with the “unfinished business” of a united Ireland than with the realization that there is no possibility of undoing history, of removing all the accretions of conquest – the English language, the inscriptions of the Protestant Ascendancy on the landscape and material culture, and so on’ in *Transformations in Irish Culture* (Cork: Cork University Press, 1996), p. 179.

⁸⁰ Gibbons, *Transformations in Irish Culture*, p. 179.

of real knowledge or understanding of the language and hinting instead that their use of it is for purposes other than communication.

While it is helpful to draw on postcolonial theory in this study, I also wish to demonstrate how Ireland's particular historical and cultural position within the British Empire might be elucidated through a study self-conscious performance and the way in which cultural identities are formed in this manner.⁸¹ In his monumental work *Orientalism*, Edward Said briefly touches upon the performative nature of Orientalism, arguing, 'What is required of the Oriental expert is no longer simply "understanding": now the Orient must be made to perform, its power must be enlisted on the side of "our" values, civilizations, interests, goals'.⁸² Said captures an important aspect of imperialism: the way in which conquering peoples construct otherness as a prior justification for imperialism. However, Said's argument does not account for the agency with which conquered peoples might perform, and why, excepting threat of violence, they might choose to engage in self-conscious parodies of their apparent Otherness. He does suggest that the 'idea of representation is a theatrical one', claiming that the Orient is the 'stage on which the whole East is confined' and that 'on this stage will appear figures whose role it is to represent the larger whole from which they emanate'.⁸³ Of course, the generalization of a vast array of cultures into one essentialized version of otherness is a common thread in the imperial imagination. Within such a pattern 'Orientals' play a prescribed part in the cultural show that is Orientalism. Having had a specific image imposed upon them it became the Oriental's task to live up to that image. Said continues

⁸¹ I am also wary of some of the universalizing dangers of postcolonial theory that Attridge and Howes have pointed out, creating 'theoretical universalisms', while maintaining a 'preoccupation with the local and particular'. Cultural drag offers a useful way of reading the individual and the local, while at the same time, comments on the necessity of performance across cultures without universalizing individuals on the basis of culture or experience.

⁸² Edward Said, *Orientalism* (London: Penguin Books, 1978), p. 238.

⁸³ Said, *Orientalism*, p. 63.

the metaphor of the theater, likening such cultural tropes to ‘stylized costumes’ in plays, cultural embellishments meant to portray a flat version of authenticity.⁸⁴

While Said mentions the performative dimensions of Orientalism, he focuses on the polemical implications of essentialized cultural images and the purposes of disseminating them rather than the cultural performativity which enables such discourses to exist. Within Said’s model the Orient is *made* to perform. Such an approach, I argue, neglects to deal with the complex pressures placed on the performers of culture, emanating from sources far wider than just the imperial power, and fails to account for the agency of colonial performance and the ways in which colonial subjects might encourage and pressure other colonial subjects to perform in a specific manner, an interaction which is evident in Stephen’s exchange with Davin discussed earlier. Like Butler’s examination of gender performance, self-conscious performativity is taken for granted, sometimes even ignored, in favor of examining the mechanisms of control in place in the imperial society, or in Butler’s case, the heteronormative. I will instead examine the *processes* through which cultural groups *articulate* cultural difference through performance, highlighting the pressures and institutions that work to influence those performances, but also keeping in mind the potential for self-consciously overturning expectations or deliberately engaging in cultural drag.

In *The Location of Culture* Bhabha argues, ‘What is theoretically innovative, and politically crucial, is the need to think beyond the narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences’.⁸⁵ What he means is that the study of culture must forgo any notion that there is such a thing as an “original” cultural identity without performance. Bhabha opens up a theory of the performative for postcolonialism and

⁸⁴ Said, *Orientalism*, p. 71.

⁸⁵ Bhabha, *The Location of Culture*, p. 2.

allows for an approach which upends the binaristic vision of identity construction. In doing so, he distances himself from critics like Said and offers an explanation for cultural engagement which relies less on forced performance. He argues that in determining the present we must also determine how ‘something comes to be represented, relocated and translated in the name of tradition, in the guise of a pastness that is not necessarily a faithful sign of historical memory but a strategy of representing authority in terms of the artifice of the archaic’.⁸⁶ We might easily spot the truth of Bhabha’s statement in the creation of Gaelic football, for example. He also argues that the way in which an individual engages culturally is performative, whether the terms of performativity are ‘antagonistic’ or ‘affiliative’, working towards assimilation or disassociation.⁸⁷ However, despite Bhabha’s engagement with the performative aspect of cultural identification, I wish to avoid setting up new systems of categorization by moving away from issues of cultural assimilation, disassociation, or hybridity. Instead, I will highlight the methods which are used in the encouragement of performance, the self-consciousness of cultural performance, and the diversity of available roles throughout Joyce’s Dublin by presenting a theory which uses drag as its performative paradigm.

V. Cultural Drag

It is an uncomfortable reality within Butler’s study of drag that drag does not always successfully subvert or overturn cultural norms. Instead, she notes, these performances often re-idealize heterosexual relationships and gender constructions.⁸⁸ It is also tempting to argue that cultural performance often re-idealizes cultural stereotypes. For example, Mulligan’s cultural drag performance, both self-conscious and purposeful,

⁸⁶ Bhabha, *The Location of Culture*, pp. 51-52.

⁸⁷ Bhabha, *The Location of Culture*, p. 3.

⁸⁸ Butler’s assumption that drag must be subversive creates new sets of limitations, norms, and regulations. I will expand upon this idea in the final chapter of this thesis.

often parodies the stage Irishman, re-articulating a caricature of Irishness that has been used by its colonizers. Terry Eagleton offers one explanation for why individuals might situate themselves within the very cultural stereotypes they wish to undermine.⁸⁹ Cultural others, Eagleton claims, are often forced or coerced into articulating their struggle for subjectivity through the very otherness that has been defined for them.⁹⁰ He uses the feminist movement as an analogy, arguing that feminism's ultimate goal is the subversion of 'sexual straightjacketing' rather than an 'affirmation of some "female identity"'.⁹¹ The ultimate emancipation would be a rejection of such categories altogether. However, in order to do so, an individual must first acknowledge the very *category* through which they have been oppressed. In other words, 'women are oppressed *as women*', regardless of whether or not we believe in the ontological truth of such categories.⁹² Even though women are not fighting for the right to be women, but rather to be human, their humanity must still be expressed through their womanhood because it is at the very root of their oppression.⁹³

Although Eagleton admits that such a theory does not fit flawlessly into the imperial relationship between England and Ireland, arguing that the British did not wholly oppress the Irish as Irish but also for economic purposes, he maintains that particular groups of people are always 'done down *as such*', forcing such groups to articulate their struggle for liberation through the very terms by which their oppression

⁸⁹ This also brings to mind David Simpson's *Situatedness* in which he describes culture as something both given and created, something reflexive. The novelty of "situatedness", Simpson claims, is its 'emphasis on the availability of self-specification in reference to categories that have previously been deemed largely involuntary'. David Simpson, *Situatedness: or, Why We Keep Saying Where We're Coming From* (Durham: Duke University Press, 2002), p. 7.

⁹⁰ That being said, my earlier example of Mulligan as a performer of cultural drag only furthers the necessity of reviewing the way in which cultural performance has been looked at. Mulligan does not fit into a pattern of colonial subjects forced to perform their otherness or to assimilate (both because of his privileged background as part of Anglo-Ireland and because of his self-conscious decision to perform for his own benefit).

⁹¹ Terry Eagleton, 'Nationalism: Irony and Commitment', in *Nationalism, Colonialism, and Literature* (Minneapolis: University of Minnesota Press, 1990), p. 24.

⁹² Eagleton, 'Nationalism: Irony and Commitment', p. 24.

⁹³ Eagleton, 'Nationalism: Irony and Commitment', p. 24.

was justified by the colonizer.⁹⁴ Emancipation occurs when an individual is finally able to ‘bypass the specificity’ of identity and categories of difference are able to be deconstructed.⁹⁵ The irony in such a system, Eagleton contends, is that movements which seek to ‘bypass the specificity’ of identity categories are ultimately self-destructive. Identity, Eagleton argues, is ‘as much a construct of the oppressor as one’s “authentic” sense of oneself’. In other words, so often the oppressed articulate identity through the very terms of their oppression. Similarly, Vincent Cheng argues that, ‘in order to prove that the Irish are indeed a very particular people distinct and different from all other peoples, it is an almost irresistible urge to define oneself (one’s national identity) in terms of one’s specific distinctiveness – that is, and once again, in terms of one’s specific “otherness”’.⁹⁶ Both Eagleton and Cheng describe the process as ‘perilous’, in line with Said’s *Orient* which is ‘made to perform’. However, the self-conscious nature of identity construction in Ireland nuances the idea that the Irish were forced to articulate culture through the terms of their oppressor’s characterization of them. Certainly it is difficult to imagine a figure like Mulligan being “made” to perform the Stage Irishman. By all accounts, he enjoys the performance and it is Mulligan (and not an Englishman like Haines) who encourages Stephen to similarly perform.

In explaining de Beauvoir’s notion that identity is an ongoing and potentially self-reflexive process that is never complete, Butler reminds us that not only are we ‘culturally constructed’, but in some ways, ‘we construct ourselves’.⁹⁷ Joyce’s (and Ireland’s) unique colonial relationship to the Empire provides an opportunity to understand how colonial subjects that engage in cultural drag, that is, knowing performances of hyperbolic identities, disturb a postcolonial model in which binary groups project

⁹⁴ Eagleton, ‘Nationalism: Irony and Commitment’, pp. 29-30.

⁹⁵ Eagleton, ‘Nationalism: Irony and Commitment’, p. 26.

⁹⁶ Cheng, ‘Authenticity and identity’, p. 242.

⁹⁷ Judith Butler, ‘Variations on Sex and Gender: Beauvoir, Wittig, Foucault’ [1997], in *The Judith Butler Reader*, ed. Sarah Salih and Judith Butler (Oxford: Blackwell Publishing, 2004), p. 23.

oppositional images of otherness onto each other. Cultural characters in Joyce are not entirely or merely projections, but rather theatricalizations of such projections and internalizations, articulated through the performance of cultural drag. Mulligan is not ‘made to perform’ the stage Irishman by the Englishman Haines. Rather, Mulligan tries to persuade Stephen to ‘play them as I do’ (*U* 1.506), Davin asks Stephen to learn Irish, Molly Ivors accuses Gabriel Conroy of being a West Briton, Irishmen encourage other Irishmen to perform Irishness; and it is this unique distinction that must be further pursued by providing a new approach to reading identity construction and analyzing Butler through reading Joyce. If we must go *through* identity structures in order to abolish them, then the point of fascination must be in the *processes* rather than the moment of achievement, in the methods through which the Irish choose to enunciate difference, the cultural pressures that they were met with, and the particular agency through which they perform.

Cheng argues of Mulligan in ‘Telemachus’ that his ‘self-consciously nonsensical parody of Irish “folk”lore reflects his understanding of exactly what the ethnographic discourse is looking for (and its structural indistinguishability from reproducible parody)’.⁹⁸ While I would agree that Mulligan is self-consciously parodying Irish “‘folk”lore’, I would also argue that it is not entirely nonsensical, and, while reflective of a particular definition of what he describes as the ‘Irish mystique’ (which inevitably invokes the *Feminine Mystique* and therefore holds its own associations with gender studies and problems of self-definition), Mulligan’s experiment with cultural drag allows for a specific reading which alerts the audience to the fact that his performance is just that – a performance that undermines the ontology of culture.⁹⁹ Thus, Mulligan’s performance becomes a parody of a parody, a performance of something that is in itself

⁹⁸ Vincent J. Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995), p. 247.

⁹⁹ See Betty Friedan, *The Feminine Mystique* [1963] (London: Penguin Modern Classics, 2010).

already performative and complicates Cheng's reading of Mulligan as nonsensical. Although Stephen might view Mulligan as a 'gay betrayer', Mulligan himself cultivates a certain likeability and charm through his performance – or as Haines tells Stephen, 'his gaiety takes the harm out of it somehow, doesn't it?' (*U* 1.606-607).

Cultural performance in colonial societies has often focused on assimilation politics and the necessity for colonials to conform and adapt to the imperial society in which they find themselves living.¹⁰⁰ Within Joyce's work, David Lloyd finds that 'voice and verisimilitude' are deliberately undone.¹⁰¹ This dismantling of cultural assumptions in Joyce's work is, according to Lloyd, in part a result of the consistent element of parody, preventing a sense of internal coherence in its subjects. Parody, Lloyd claims, is 'at once dependent on and antagonistic to its models', undercutting both the 'production of an autonomous voice and the stabilization of a discourse in its "faithful" reproduction', which then creates an internal adulteration in the hybridized individual.¹⁰² As a result of an antagonistic attitude toward the colonizer, the hybrid individual is then unable to claim full autonomy and assimilation. The supposed 'inauthenticity of the colonized culture, its falling short of the concept of human', Lloyd argues, helps to justify colonial domination, while at the same time, the hybrid status of the colonized group marks its 'perpetually "imitative" status'.¹⁰³

Nationalism, then, might be looked to as one example of the way that colonized peoples engage in identity construction. Within this system, the nationalist might deal with claims of inauthenticity by pointing the finger at an alien power for the contamination of an 'original essence'.¹⁰⁴ However, Lloyd maintains that the disruption

¹⁰⁰ For example, David Lloyd argues in *Anomalous States* that subject peoples often face an impossibility of ever "fitting in" because they are the objects of 'imperfect assimilation to either culture'. I will return to this idea in the next chapter in an examination of Joyce's exile.

¹⁰¹ Lloyd, *Anomalous States*, pp. 105, 109.

¹⁰² Lloyd, *Anomalous States*, p. 109.

¹⁰³ Lloyd, *Anomalous States*, p. 112.

¹⁰⁴ Lloyd, *Anomalous States*, p. 112.

of cultures as a result of colonialism should not be viewed as a “loss” of some ‘prior and recoverable authenticity’. Instead, Lloyd says, authenticity is the ‘projective desire of a nationalism programmatically concerned with the homogenization of the people as a national entity’.¹⁰⁵ Lloyd’s words (‘desire’ and ‘programmatically’) echo Cheng’s description of Ireland engaging in a ‘national project of self-definition’.¹⁰⁶ They describe a postcolonial demarcation of authenticity within a self-conscious system of homogenization. Further, Lloyd’s colonized culture involves a group of individuals who are perpetually imitative, never quite reaching their goal, but always continuing the performance, much like Butler’s performer of gender who is always performing but unable to ever meet the ideal governed by cultural norms.

There is certainly cause, then, to make connections between performativity and identity construction in colonial societies. Although neither a Butlerian nor postcolonial approach to reading identity construction in Joyce is perfectly neat, it is apparent that the study of performativity has a distinct place within postcolonial theory, something that has often been explored through the concept of colonial mimicry or mimesis. Indeed, mimesis does bear some resemblance to Butler’s analysis of gender performance.¹⁰⁷ ‘The Mime mimes reference’, Jacques Derrida explains, ‘He is not an imitator; he mimes imitation’.¹⁰⁸ Derrida’s description of the Mime is not unlike Butler’s conception of drag as a parody of a parody, an imitation of something that is already imitative and not simply a parody of gender. Similarly, Derrida argues that the Mime is ‘*acting* from the moment he is ruled by no actual action and aims toward no form of verisimilitude. The act always

¹⁰⁵ Lloyd, *Anomalous States*, p. 100.

¹⁰⁶ Cheng, ‘Authenticity and identity’, p. 242.

¹⁰⁷ Jacques Derrida plays an important role in Butler’s theorizing, not only through Derrida’s work on mimesis, but also for his understanding of the ‘iterable’, something I will return to briefly in the second chapter of this study and more extensively in Chapter Three. Butler also takes her cue of the performative from Derrida’s reading of Franz Kafka’s ‘Before the Law’. Trained as a philosopher and inspired by trends within French post-modernism and post-structuralism, Butler’s other influences include Michel Foucault, Louis Althusser, Monique Wittig, Gayle Rubin, Jacques Lacan, J. L. Austin, and Saul Kripke.

¹⁰⁸ Jacques Derrida, ‘The Double Session’ [1972] in *A Derrida Reader: Between the Blinds*, ed. Peggy Kamuf (New York: Harvester Wheatsheaf, 1991), p. 188.

plays out a difference without reference, or rather without a referent, without any absolute exteriority, and hence, without any inside'.¹⁰⁹ In other words, the Mime may be read as acting when the Mime's actions cease to resemble truth or reality and it becomes possible that he or she is playing out a kind of 'difference without reference' and without a sense of interiority. Of course, the methods of the Mime and the drag performer diverge. Whereas the Mime's focus is on physicality, gesture, clothing, and the body, Butler's study of performativity is also influenced by the linguistic speech act, namely, the work of John R. Searle and J. L. Austin, as I will explore further in Chapter Three.

Drag, Butler argues, brings attention to the artifice of acting, focusing specifically on the issue of interiority, and arguing that there is no interior "essence" of gender, but rather that it is inscribed 'on the surface of the body' through performance.¹¹⁰ Within a theory of cultural drag performance I would like to maintain that, as Derrida claims, not only does the Mime 'read' his role, he is also 'read *by* it' – both 'read and reading, written and writing, between the two, in the suspense of the hymen, at once screen and mirror'.¹¹¹

It has been argued of Butler that, in her need to legitimize drag performance by making it subversive, she too often ignores the role of the audience in her studies of drag.¹¹² What this means is that Butler does not acknowledge the very powerful role of the audience, whether through participation, interaction, perception of performance, or the audience's biases or cultural assumptions. Importantly, cultural drag consists of individual performances and the performative interaction of an audience, much like the interactive component of drag shows. The performer of culture is at once reading his or her cultural role and being read by it – the resulting performance is an amalgamation of

¹⁰⁹ Derrida, 'The Double Session', p. 188.

¹¹⁰ Butler, *Gender Trouble*, p. 184.

¹¹¹ Derrida, 'The Double Session', p. 193.

¹¹² See Molly Anne Rothenberg and Joseph Valente, 'Performative Chic: The Fantasy of a Performative Politics', *College Literature* 24/1 (1997), pp. 298-300. Butler, they argue, ultimately fails to fully account for the social dimension of performance, creating instead a 'utopian congruence' between the performer and audience in which the audience is able to detect hyperbole and its subversive parody. I will return to these critiques of Butler later in Chapter Five.

the individual's performances as well as an audience's perception of the performance and its relationship to the performer. Culture is never fully deterministic or fully self-determined; indeed, cultural drag involves a constant interplay between performers and audiences which more accurately conveys the constant system of identity presentation.

Mimesis has been adopted within postcolonial theory in order to describe and make sense of colonial mimicry.¹¹³ Mimicry, Bhabha argues, is the 'sign of a double articulation; a complex strategy of reform, regulation and discipline, which "appropriates" the Other as it visualizes power'.¹¹⁴ Imperial power is consolidated, in part, because the colonial subject is always engaged in a perpetual becoming process which never fully succeeds or reaches a conclusion, producing an othering effect – 'almost the same, *but not quite*'.¹¹⁵ An individual might be Anglicized without ever being considered fully English, creating a third hybrid group, othered from both the colonizer and colonized. Bhabha claims that 'all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation' and that through this one may understand why 'hierarchical claims to the inherent originality or "purity" of cultures are untenable'.¹¹⁶ Mimicry, then, helps us to make sense of the dispossession that Stephen feels toward the English language in his conversation with the dean. Mimicry becomes visible, according to Bhabha, at the 'site of interdiction' which threatens not only the apparent cultural authenticity of the colonized, but the assumed authenticity of the colonizer as well.¹¹⁷ Similarly, Kiberd claims that attempts at assimilation by the colonized left the colonizer feeling 'more often threatened and mocked' by suggesting that 'if the impersonation could be so easily and so nonchalantly done', then it was

¹¹³ Bhabha explores colonial mimicry as a means of enjoying a 'partial presence' as a result of inevitable and orchestrated failed assimilations in *The Location of Culture*.

¹¹⁴ Bhabha, *The Location of Culture*, p. 122.

¹¹⁵ Bhabha, *The Location of Culture*, p. 123.

¹¹⁶ Bhabha, *The Location of Culture*, pp. 54-55.

¹¹⁷ Bhabha, *The Location of Culture*, p. 128.

merely an impersonation from the start.¹¹⁸ The act of mimesis not only provides evidence that the colonial's culture is ultimately an impersonation, but that all culture, including the colonizer's, only gains authority through performance.

While cultural mimesis demonstrates the difficulties of negotiating subjectivity in a society where one is 'not quite/ not white', a theatricalization of cultural identity through the application of cultural drag, enables us to look instead at how cultural subjects actively engage in knowing performances of culture. In developing the notion of cultural drag I will move away from colonial mimesis's focus on assimilation and hybridity, as well as studies of the way that nationalism attempts to construct or reconstruct authenticity, while still keeping in mind the various cultural pressures and regulations placed on cultural performance, as well as the possible consequences of refusing to engage in normative performances.

Cultural drag will maintain that there is a degree of *agency* within identity construction and that there are diverse and wide *spectrums* of possible performances available to performers of culture. The performative nature of cultural identification makes it clear that individuals do not 'ontologically "belong" to the world or any group within it', but rather 'belonging is an achievement at several levels of abstraction'.¹¹⁹ Instances of Irish characters engaging in self-conscious and readable performances of Irishness, which abound in Joyce's texts, without falling entirely victim to the compulsory system which attempts to mask identity as performative, provides a useful counter-narrative to the problematic role that we often play in perpetuating, through our own performances, the binarization of identity structures in colonial societies.

What I aim to open up is the potential for a truly diverse range of performative identities and performances that do not rely on binaries or the idea that individuals are

¹¹⁸ Kiberd, *The Irish Writer and the World*, p. 130.

¹¹⁹ Bell, *Performativity and Belonging*, p. 3.

‘this’, ‘that’, or something ‘in-between’, a concept I will return to at the very close of this project. Butler argues that the artifice of the performance can be read as artifice’ when ‘what appears and how it is “read” diverge’, when the ‘ideal splits off from its appropriation’.¹²⁰ Cultural drag explores this point of divergence, when performance may be read as performance, but also those instances when we as readers are tricked into forgetting the role of performance – entranced by the fiction of acting. In doing so, I will demonstrate how performance is always a case of mutual acting, of individuals reading and being read by their societies. Further, it is necessary not only to read Butler in order to read Joyce, but to re-read Butler by reading Joyce, providing a rejoinder to previous approaches to cultural identity formation.

¹²⁰ Butler, *Bodies That Matter*, p. 129.

CHAPTER TWO

Mythologizing James Joyce's Exile

I. Early Performances of Exile

'I am afraid I shall not easily settle down', Joyce wrote in a letter in December of 1902, 'I should not like to live in Paris but I should like to divide my existence'.¹ Joyce's statement would go on to become a self-fulfilling prophecy as he moved himself and his family frequently from city to city across Europe and from apartment to apartment within those cities. Despite his nomadic tendencies, Joyce's collected works reflect a preoccupation with Dublin, the very city he chose to leave behind. The need to go abroad, Luce Irigaray argues, results from a nostalgia for the return. We go abroad in order to 'even more securely stay at home'.² In its most radical form, the response to this nostalgia for the return is a kind of 'perpetual nomadism' and it is this state that Joyce chooses for himself, refusing to return to Ireland and embarking instead on a ceaseless estrangement from his country of birth.³ Years later, reflecting on their walks together during which they would discuss *Ulysses*, Frank Budgen commented that Joyce, 'like a true exile', was 'fast moored to his native earth with the cable of his memory'. Budgen came to believe that Joyce was even more at one with Dublin for his estrangement from it, citing that the city 'lives in him not he in it'.⁴ In this way, Joyce's nostalgia for the return was satisfied

¹ James Joyce, *The Letters of James Joyce, Vol. II*, ed. Richard Ellmann (New York: Viking, 1966), p. 21.

² Luce Irigaray, *In the Beginning, She Was* (London: Bloomsbury, 2013), pp. 139-143. Irigaray argues that Western culture's fascination with the Greeks symbolizes 'the emergence of man' which necessarily denotes an exile and wanderer who, in order to better 'know' himself must first experience estrangement through a 'sojourn abroad'. Hélène Cixous makes a similar point in her Introduction to *The Exile of James Joyce*, arguing that the 'artist's life' features a 'rhythm of out-going and return', the motive of which is a 'movement out' followed by a 'conscious withdrawal back', forming a specific unhappiness: 'the artist as a young man leaves his native town because he feels himself shut out and threatened, and because he is, by his own fault, trapped in a situation so dangerous to his personal integrity that he has to take to flight in order to save himself'. This she applies to Joyce, Stephen, and to Richard Rowan of *Exiles*. Hélène Cixous, *The Exile of James Joyce*, trans. Sally A. Purcell (New York: David Lewis, Inc., 1972), p.xiv.

³ Irigaray, *In the Beginning, She Was*, p. 143.

⁴ Frank Budgen, *James Joyce and the Making of "Ulysses"* [1934] (Oxford: Oxford University Press, 1972), p. 289.

through a consistent need not only to return to Dublin in his works, but to imaginatively and *performatively* inhabit the city that he chose to physically leave behind.

The necessity of experiencing exile in order to undergo an ‘estrangement from oneself’ has long been seen as symptomatic of the modernist movement and, as Raymond Williams notes, modernism’s obsession with experiencing strangeness was achieved through a kind of ‘mutual isolation’ in the ‘eponymous City of Strangers’.⁵ He argues that ‘visual and linguistic strangeness’, broken narratives of transience and encounters with characters that were ‘bafflingly unfamiliar’, mythologized and made universal an ‘intense, singular narrative of unsettlement, homelessness, solitude, and impoverished independence’. ‘The lonely writer gazing down on the unknowable city from his shabby apartment’ quickly became the popular and romanticized image of the era.⁶ Terry Eagleton also comments on the modernist artist’s need to go abroad. The loss of ‘native culture’ by modernist writers in “exile” produced great art, he argues, not simply through the ‘availability of an alternative’, but from the ‘subtle and involuted tensions between the remembered and the real, the potential and the actual, integration and dispossession, exile and involvement’.⁷ Joyce, who declared in 1904 that he could not ‘enter the social order except as a vagabond’, and who was artistically entangled with the country he was “exiled” from, appears to embody these various principles of modernism. However, the fact remains that, like many of modernism’s other “exiles”, the conditions of Joyce’s separation do not align with any proper definition of the term.

To be exiled is to be *forced* from one’s native land, to be banished or driven out of the country by a sentence, a definition which precludes any sense of will or choice in the matter. By contrast, Joyce was able to return to Ireland five times during his supposed

⁵ Raymond Williams, *The Politics of Modernism: Against the New Conformists* (London: Verso, 1989), pp. 34-35.

⁶ Williams, *The Politics of Modernism*, pp. 34-35.

⁷ Terry Eagleton, *Exiles and Émigrés: Studies in Modern Literature* (London: Chatto & Windus, 1970), p. 18.

“exile” from it.⁸ In ‘Reflections on Exile’, Edward Said describes the state of being exiled as an ‘unhealable rift *forced* between a human being and a native place, between the self and its true home’ and adds that its ‘essential sadness can never be surmounted’.⁹ Said describes the act of being forcibly torn away from an individual’s native country as a ‘terminal loss’ that permanently disables and renders a ‘crippling sorrow of estrangement’.¹⁰ His reflections engage with the permanence of such a sundering and the lasting sadness of an involuntary or necessary removal. Joyce’s own expatriation does not fit into such a definition and it is because of these conditions that Joyce’s fondness for and use of the term “exile” should be read as a performance which, while not entirely capturing the true meaning of the word, cannot be wholly separated from the weighty connotations of its meaning.

If, as Judith Butler argues, performative citations are successful to the extent that they mask the conventions through which they are produced, then the successful performance relies on cultural norms which appear already normative. Performances become naturalized through an ‘accumulation of authority’ which is derived from repetitions and citations of a ‘prior, authoritative set of practices’ and not because an intention successfully governs the action of speech’.¹¹ Of course, I have already argued that Joyce is far more self-conscious in regards to cultural performance than Butler’s actors and his status as “exile” should be understood as the result of a repetitious and self-conscious performance of exile. Joyce draws on the conventions of “exile” and does so in a cultivated and performative manner that ‘conceals or dissimulates the conventions

⁸ Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982), p. 109.

⁹ Edward Said, *Reflections on Exile and Other Literary and Cultural Essays* (London: Granta Books, 2001), p. 173, emphasis added.

¹⁰ Said, *Reflections on Exile*, p. 173.

¹¹ Judith Butler, *Bodies That Matter: On the Discursive Limits of “Sex”* (London: Routledge, 1993), pp. 226-227.

of which it is a repetition', producing a sense of historicity that covers over his performance as performative and instead fabricates the illusion of truth.¹²

It is the nature of this chapter, drawing on Joyce's letters and writings as well as critical accounts of his works, that performativity is largely discursive, diverging greatly from the kind of linguistic or bodily citations that so often form Butler's conception of performance.¹³ However, there is something inherently performative in the way in which Joyce begins and develops his image as an exile through his personal and published texts. His theatrical introduction by Ezra Pound (himself an avid and self-conscious cultural performer) along with Joyce's own public personification of his image as an exile should be read as a performative relationship in which Pound, given the authority and power of introduction, "names" Joyce an exile and helps to publicly assert the "truth" of Joyce's own performance, a performance which mythologized Joyce's exile from Ireland as received fact. The repetitive performance of Joyce's exile has had critical implications on the way in which Joyce is so often read as un-Irish or somehow separate from Ireland and Irishness.¹⁴

This chapter will argue that Joyce's exile is the result of an ongoing and intense discursive performance not only by Joyce (chiefly through his letters and collected works), but also on behalf of Joyce, through the performative relationship he began with

¹² Butler, *Bodies That Matter*, p. 12.

¹³ Michel Foucault describes discursive practices as a kind of wide range of intellectual and social sets which make up ideologies of which an entire society is a part. See Michel Foucault, *Order of Things: Archaeology of the Human Sciences* [1966] (London: Routledge, 2001) and *Archaeology of Knowledge* [1969] (London: Routledge, 2002). This chapter falls more in line with a discursive performativity, which includes texts as well as material practices. Subsequent chapters of this thesis will deal more exclusively with linguistic and bodily performances. Chapter Three and Four pay particular attention to the Speech Act while Chapter Five focuses heavily on bodily acts, both of which are more in keeping with Butler's conception of gender performance. However, this chapter does draw out certain aspects of the performative which will continue to be expanded upon in subsequent chapters, namely, the repetitive enlistment of citations, the self-conscious theatricality of cultural identity shaping, and the authoritative power of "naming" which exists in performative relationships, a concept which will be of particular importance in the introduction of Joyce to the literary world as an "exile" by Ezra Pound.

¹⁴ I will return to this kind of reading of Joyce in Section II, remarking more specifically on the characterization of Joyce by prominent figures such as Richard Ellmann, Bernard Benstock, and Hugh Kenner which often work to subtly reinforce and perpetuate a particular reading of Joyce initiated by Pound.

Ezra Pound which helped to conceal the fabrication of the myth of his exile through a sustained set of repetitions that have a distinctly performative nature, despite varying greatly from the linguistic and bodily citations which populate Butler's examples of the performative. This allows for thinking of performance in a uniquely historical and cultural way, offering one method in which Joyce might be utilized in reading Butler. The first section of this chapter will look at the very beginnings of Joyce's "exile", namely, Joyce's early references to himself as an exile in his letters as early examples of his performative alienation from Ireland. Looking closely at these textual documents as performative citations diverges from Butler's model of linguistic and bodily performative citations. However, the self-conscious and deliberate manner in which Joyce begins to shape his image through repetition is, as I will show, distinctly performative. Next, I will explore the critical implication of Joyce's performance of exile as well as Pound's public commitment to reading Joyce as an exile, looking specifically at how Joyce's "exile" has been sustained and co-opted by a certain strain of Joyce criticism which also seeks to de-Irish him. The chronological leap that this analysis entails will help to set up the third section by demonstrating the performative power and authority granted to "namers", an idea which will be expanded on in Chapter Three. This necessary return to the performative relationship between Joyce and Pound will help to emphasize how mythologizing Joyce as an "exile" often perpetuates a kind of de-Irishing of him, something which this chapter ultimately seeks to refute.¹⁵ The penultimate section will

¹⁵ The extent of Joyce's national belonging has been explored by critics like Seamus Deane and Emer Nolan, who read Joyce as a national figure. In *Celtic Revivals*, Deane argues that Joyce's relationship with nationalism has often been read in a highly misleading way. Instead of fully repudiating Roman and British imperialisms and devoting himself entirely to apolitical and arcane writing, Deane claims that Joyce's 'disaffection with politics, Irish or international, enhanced his sense of isolation and was translated into his creed of artistic freedom'. What this meant, Deane asserts, is the 'primacy of writing as action' – the 'absence of Ireland would be overcome in his art'. Of course, the problem of the English language meant that a certain amount of obstacles lay in the way of Joyce's artistic project, obstacles that he would overcome through exile, parody, and inversion – what Deane calls 'strategies of displacement'. However, in order for Ireland to be realized through Joyce's art these obstacles had to exist and Joyce's artistic project relied on the presence of these pressures. In other words, 'Joyce was always to be the Irish writer who refused the limitations of being Irish; the writer of English who refused the limitations of being an English

further develop how the acceptance of Joyce's "exile" by critics has so often been linked to a critical de-Irishing of him, focusing specifically on Pound's anti-Irishness in his own public presentation of Joyce's "exile". Finally, the last section demonstrates how performances take on the appearance of authenticity through iterability, tracing the repetition of this reading through reviews and personal accounts of Joyce which naturalized an image of Joyce that had markedly performative beginnings.

Joyce first refers to himself as an exile in a letter to his brother Stanislaus on 28 February 1905. He writes, 'I have come to accept my present situation as a voluntary exile – is it not so?'¹⁶ He then goes on to explain to Stanislaus why, at this period of his life, he has decided to "accept" this position, 'This seems to me important both because I am likely to generate out of it a sufficiently personal future to satisfy Curran's heart and also because it supplies me with the note on which I propose to bring my novel to a close'.¹⁷ Joyce's second exodus from Dublin, this time with Nora, would hold more weight because of his decision to take up the mantle of exile. Further, in contrast to the idea that his life should furnish his work, Joyce appears to make a *deliberate* decision to begin referring to himself as an exile, at least in part, to deepen the significance of Stephen's exile and to provide material for any subsequent work, offering one explanation as to why he began to use the term only in 1905, three years after his initial move to Paris in December 1902.

writer; the priest who refused the limitations of the conventional priesthood'. Seamus Deane, *Celtic Revivals: Essays in Modern Irish Literature 1880-1980* (London: Faber & Faber, 1985), pp. 92-101. Further, in 'Joyce the Irishman', Deane argues that Joyce saw a literary void in the fact that Dublin had never been represented in literature before and decided to be the first to represent it. 'For all that', Deane claims, 'Joyce was, and knew himself to be, part of the Irish Revival'. Emer Nolan, too, argues that Joyce holds a place within the nationalist project, suggesting that Stephen's project of 'self-making and self-discovery' mirrors that of the nationalist cultural project. This kind of self-fashioning, Nolan argues, is inextricably linked to a kind of cultural nationalism; Stephen, for example, seeks to become the uncreated conscience of his race despite his apparent aversion to cultural nationalism and the influences that it enacts on him. See Seamus Deane, 'Joyce the Irishman', in *The Cambridge Companion to James Joyce*, ed. Derek Attridge (Cambridge: Cambridge University Press, 2004), pp. 34-47, and Emer Nolan, *James Joyce and Nationalism* (London: Routledge, 1995), pp. 38-43.

¹⁶ Joyce, *The Letters of James Joyce*, Vol. II, pp. 83-84.

¹⁷ Joyce, *The Letters of James Joyce*, Vol. II, pp. 83-84. According to Ellmann, Curran was concerned that Joyce would eventually exhaust his autobiographical subject matter and be unable to write another book.

Although Joyce refrained from using the specific term ‘exile’ until 1905, he started to lay the foundation for its justification before his first move. By the summer of 1902 Joyce had established literary connections in Dublin, first becoming acquainted with George Russell, who then arranged a meeting with W. B. Yeats, and finally Lady Gregory. However, by mid-November Joyce had made up his mind to abandon Dublin in favor of Paris.¹⁸ A migration to Paris, according to Ellmann, would have been considered highly ‘flamboyant’, a move which would separate him further from other Irish writers (Shaw, Wilde, and Yeats) who had instead chosen a migration to London.¹⁹ Unlike these other established Irish writers, Joyce’s choice was eccentric and was meant to be viewed in this light.²⁰ In moving to Paris he effectively left behind the British State, the Empire, and the Anglophone world. In a letter to Lady Gregory in 1902 Joyce explains his need to leave Ireland,

I have broken off my medical studies here [...] I have a degree of B.A. from the Royal University, and I had made plans to study medicine here. But the college authorities are determined I shall not do so, wishing I dare say to prevent me from securing any position of ease from which I might speak out my heart.²¹

Joyce refers to his inability to acquire tutoring work in support of his medical school expenses as an active mission of the University’s to thwart his degree and ultimately stifle him, already working to create an exaggerated sense that he was *forced* out of his medical studies, and thus out of Ireland, making his move to Paris imperative for the future of his medical career. He goes on to tell Lady Gregory, ‘I am going alone and

¹⁸ Joyce wrote to the Faculté de Médecine on 18 November 1902 to request admission to a medical course, Ellmann, *James Joyce*, p. 106.

¹⁹ Ellmann, *James Joyce*, p. 106.

²⁰ There is a long history of Irish emigration to Britain, including several great Diasporas as far back as the Elizabethan Age. Indeed, until after the Second World War, the Irish represented the largest ethnic group in Britain and movement between Ireland and England was still common even after the United States took over as the main port of Irish immigration. In 1901, for example, there were more than 600,000 Irish living in Britain, not including first and second generation offspring (which pushes the numbers up to around two million). See Donald M. MacRaild, *Irish Migrants in Modern Britain (1750-1922)* (London: MacMillan, 1999). Further, the significance of London for Irish writers has recently been given redress, evidenced by Bloomsbury’s two-volume collection addressing this theme within its *Studies in the City* series. See *Irish Writing London, Volume I & II*, ed. Tom Herron (London: Bloomsbury Academic, 2013).

²¹ Joyce, *The Letters of James Joyce, Vol. I*, ed. Stuart Gilbert (New York: Viking, 1957), p. 53.

friendless [...] into another country'.²² Lady Gregory responded to Joyce's letter at the end of November, urging him to remain in Ireland and try to secure a place at Trinity College, claiming 'I don't like to lose you for us here'. Nonetheless, Joyce chose to emphasize that he was leaving Ireland 'alone and friendless' and to characterize his move as forced. He left Dublin on 1 December 1902.²³

Even before his use of the word 'exile', Joyce's letters reveal a need to represent his move from Dublin as at least partially forced. The writer who, years later, 'out of consideration for himself and posterity', authorized Herbert Gorman to write a biography and would refuse to let Gorman publish the tome without personally reviewing it first, was highly aware of the documentary and performative nature to which he might apply his writing.²⁴ Hélène Cixous argues that Joyce's letters ought to hold a place in his collected writings, even if only marginally. She claims his letters are 'signed Joyce as much as his other work, and as an artist he was conscious of the documentary value they would have for future readers'.²⁵ Joyce's letters reveal a 'mixture of pride and vulnerability' that he capitalized on in the creation of his image for posterity.²⁶

Additionally, I argue that his letters sometimes recount events in the way that Joyce would like them to be remembered, rather than in the way that they actually transpired, revealing Joyce's knowledge of writing's performative potential and demonstrating that letter writing was employed as an additional means of constructing an image of himself that would ensure his contemporaries, friends, and family, as well as any future generation of readers, read his life in a particular manner. For example, when Joyce insists in his 1902 letter to Lady Gregory that the 'college authorities' made it impossible for him to study in Ireland he also tells her that he has been 'driven out of

²² Joyce, *The Letters of James Joyce*, Vol. I, p. 53.

²³ Joyce, *The Letters of James Joyce*, Vol. II, p. 16.

²⁴ Gorman was Joyce's second choice to Stuart Gilbert.

²⁵ Cixous, *The Exile of James Joyce*, p. 509.

²⁶ Cixous, *The Exile of James Joyce*, p. 509.

[his] country here as a misbeliever'.²⁷ Such a statement confuses his motives for leaving Ireland. Regardless, Joyce appears to be 'consciously seeking' alienation.²⁸ His letters help to rewrite his emigration as exile, not only in their initial exchange between writer and sender, but for all future readers. Despite the apparent help of Yeats, Synge, Russell, and Lady Gregory, Joyce attempts to 'passionately set himself apart in exile from all his fellow writers' in order to make his success as a writer in Dublin impossible.²⁹ Joyce's letters performatively act out a quarrel with Dublin and Ireland which attempts to cover over what is, in reality, a 'performative accomplishment' and 'constructed identity'.³⁰

Although Joyce's letter to Lady Gregory argued that he was *forced* out of Dublin as a misbeliever and by college authorities who wished to stifle him by denying the possibility of financial support, Joyce begins to define his exile as a predominantly artistic one three years later. In July of 1905 Joyce speaks with bitterness of the impossibility of artistic success in Dublin due to a lack of recognition from literary Ireland, writing that the 'very degrading and unsatisfactory nature of my exile angers me and I do not see why I should continue to drag it out with a view to returning "some day" with money in my pocket and convincing the men of letters that, after all, I was a person of talent'.³¹ Joyce seems to forget, or perhaps knowingly overlooks, the fact that Yeats found Joyce 'remarkable' in 1902, adding that his 'technique in verse' was 'much better than the technique of any young Dublin man I have met during my time'. In his own account, Yeats also tells Joyce that he would do all that he could for him by way of

²⁷ Joyce, *The Letters of James Joyce*, Vol. I, p. 53.

²⁸ John McCourt, *James Joyce: A Passionate Exile* (New York: St. Martin's Press, 1999), p. 37.

²⁹ John McCourt, 'Reading Ellmann Reading Joyce' in *Joyce's Audiences*, ed. John Nash (Amsterdam: Rodopi, 2002), p. 37.

³⁰ Butler, 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory', *Theatre Journal* 40/4 (Dec. 1988), p. 520. In this early essay on gender performativity, Butler argues that 'if gender is instituted through acts which are internally discontinuous, then the appearance of substance is precisely that, a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, come to believe and to perform in the mode of belief'. Joyce acted with far more self-consciousness than Butler's actors and I will continue to address this critique of Butler throughout this thesis.

³¹ Joyce, *The Letters of James Joyce*, Vol. II, p. 96.

introduction to fellow writers.³² It would seem, then, that Joyce was determined to appear ‘alone and friendless’ in the immediate aftermath of his decision to ‘accept’ exile. The words ‘self’ and ‘exile’, John McCourt argues, are vital components in the construction of Joyce’s image. He claims that Joyce’s ‘various forms of exile did not simply express cold detachment, but rather a distrust of and a distaste for belonging, and a fear of conformity’.³³ Ellmann, too, argues that whenever Joyce was in danger of his relationships with Ireland improving he sought new ways to intensify his detachment.³⁴

Joyce’s fluctuation in attitude toward Ireland must be emphasized in order to show how individuals are an amalgamation of their performative identities.³⁵ In 1905 Joyce’s exile angers him, but in 1906 he appears nostalgic, admitting he has been ‘unnecessarily harsh’ when he thinks of how he has treated Ireland in his work. ‘I have not reproduced its ingenious insularity and its hospitality’; the latter he argues, ‘does not exist elsewhere in Europe’. Similarly, Joyce goes on to claim that he did not justly represent Ireland’s beauty, stating that the country is, in his opinion, more naturally beautiful than what he has seen in England, Switzerland, France, Austria, or Italy.³⁶ Despite this apparent lull in his bitterness toward Ireland, almost exactly three years later in 1909, following a visit with his son Giorgio and another disappointment in the delayed publication of *Dubliners* at the hands of Maunsel & Company, Joyce retreats from apologetic nostalgia back into bitterness, claiming that while he was in Ireland he felt, as he always had, a ‘stranger in [his] own country’.³⁷ He writes to Nora that he is proud their son ‘will always be a foreigner in Ireland’ and finally that he ‘loathe[s] Ireland and

³² W. B. Yeats, *The Collected Letters of W.B. Yeats, Vol. III 1901-1904*, ed. John Kelly (Oxford: Clarendon Press, 1994), pp. 249-250.

³³ McCourt, *A Passionate Exile*, p. 9.

³⁴ Ellmann, *James Joyce*, p. 109.

³⁵ I will return to this idea in a discussion of character cameos in ‘Circe’ in the final chapter.

³⁶ Joyce, *The Letters of James Joyce, Vol. II*, p. 166.

³⁷ Joyce, *The Letters of James Joyce, Vol. II*, p. 255. Significantly, Richard’s son Archie in *Exiles* is said to speak ‘with the slight trace of a foreign accent’. James Joyce, *Exiles* [1918] (London: Jonathan Cape, Ltd., 1974), p. 31.

the Irish', stating, 'They themselves stare at me in the street though I was born among them'.³⁸ Joyce uses his return to Ireland and his apparent strangeness in Ireland, to re-validate his exile from it. Like any performance, Joyce's performance of exile exists on a spectrum and is not a consistent state of being. The inconsistency of Joyce's attitude toward Ireland in his letters further promotes, rather than confuses, the idea that his separation from Ireland was something he found deeply troubling, thus perpetuating the notion that his exile was not entirely of his own making.

Following the delayed publication of *Dubliners* by Maunsel & Company in 1912 and the proposed modification of various stories within the collection by George Roberts, Joyce went to great lengths to make his hitherto private performance of exile public.³⁹ After this bitter disappointment Joyce wrote the poem 'Gas from a Burner', supposedly on the back of his contract with Maunsel & Company onboard a train between Flushing and Salzburg.⁴⁰ The poem is written in mocking tone as though George Roberts (and possibly the printer John Falconer) were the speakers and begins, 'Ladies and gents, you are here assembled/ To hear why earth and heaven trembled/ Because of the black and sinister arts/ Of an Irish writer in foreign parts'.⁴¹ Although Joyce does not exactly refer to himself as an exile, his existence outside of Ireland is emphasized, as well as the reasons that Roberts chose not to publish his stories. The speaker proclaims, 'Shite and onions! Do you think I'll print/ The name of the Wellington Monument,/ Sydney Parade and the Sandymount tram,/ Downe's cakeshop and Williams's jam?/ I'm damned if I

³⁸ Joyce, *The Letters of James Joyce*, Vol. II, p. 255.

³⁹ Out of fear of libel and with the backing of his solicitor, Roberts objected to the use of a Dublin railway company name, the mention of specific Dublin public houses and their prominence in the stories, and the use of real Dubliners' names, among other concerns. Although Joyce attempted to quash Roberts's objections, by 30 August Roberts asked Joyce to alter parts of 'Grace', 'Ivy Day', and 'The Boarding House', in addition to changing every proper name used in *Dubliners*. When these terms were not met, Roberts suggested Joyce buy the sheets for thirty pounds. This, too, was thwarted when the printer, John Falconer, refused to turn over the sheets which were destroyed less than a week later. Ellmann, *James Joyce*, p. 335.

⁴⁰ James Joyce, 'Gas from a Burner', *James Joyce: Poems and Shorter Writings*, ed. A. Walton Litz and John Whittier-Ferguson, (London: Faber and Faber, 1991), p. 261.

⁴¹ James Joyce, 'Gas from a Burner', p. 103.

do—I'm damned to blazes!'/ Talk about *Irish Names and Places*!'.⁴² These lines echo Roberts's fear of libel in using actual place and establishment names. In addition, the speaker's admission that he would be 'damned to blazes' if he were to print *Dubliners* reiterates, as the poem does as a whole, the supposed destruction of the sheets by fire.

Joyce goes on to have the speaker list other Irish writers that the firm chose to publish, making the argument that his work was no more risky than previous publishable pieces of writing. He references Joseph Campbell's works where 'bastard' and 'whore' appeared in writing, George Moore's play *The Apostle*, James Cousins's 'table book' *Etain the Beloved and Other Poems*, Lady Gregory's *Kiltartan History Book* and *The Kiltartan Wonder Book*, 'Patrick What-do-you-Colm' (Padraic Colum), and Synge's *Playboy of the Western World* and its use of the word 'shift', amongst other texts.⁴³ The poem itself performatively acts out Joyce's frustration with his final trip to Dublin which concluded in the destruction of the sheets for *Dubliners*. It also reiterates his exile as the fault of Ireland using the language of exile (the 'lovely land that always sent/ Her writers and artists to banishment') and mockingly emphasizes Joyce's mistreatment at the hand of Irish publishing houses, a point stressed by his use of Roberts as the speaker of the poem. Finally, Joyce meant for the poem to perform on his behalf. When Joyce arrived back in Trieste on 15 September he had the broadside of 'Gas from a Burner' printed. He then sent it back to Dublin and asked his brother to distribute it there for him, willfully seeking a public forum for the performance of his exile.⁴⁴

Joyce continued to furnish his literary work with personal accounts of his mistreatment at the hands of those in Ireland. John Nash recounts the story of Joyce handing over an early draft of *A Portrait* to John Eglinton, editor of *Dana*, in the National

⁴² 'Shite and onions!' is also a curse used by Simon Dedalus in 'Aeolus', suggesting it was used as a kind of stage-Irish exclamation. Additionally, Ellmann says it was a favorite phrase of John Joyce's.

⁴³ Joyce, 'Gas from a Burner', p. 261.

⁴⁴ Ellmann, *James Joyce*, p. 337.

Library. In the words of Eglinton, '[Joyce] observed me silently as I read, and when I handed it back to him with the timid observation that I did not care to publish what was to myself incomprehensible, he replaced it silently in his pocket'.⁴⁵ Eglinton's response provided Joyce with the opportunity for an extended performance of exile in 'Scylla & Charybdis', set in the same year as Eglinton's rejection of him.⁴⁶ Within this episode the reader learns, through a jumble of indiscriminate voices, that Stephen has not been invited to George Moore's party. The various characters form one voice as the reader is presented with the scene from Stephen's perspective,

Young Colum and Starkey. George Roberts is doing the commercial part. Longworth will give it a good puff in the *Express*. O, will he? I liked Colum's *Drover*. Yes, I think he has that queer thing, genius. Do you think he has genius really? Yeats admired his line: *As in wild earth a Grecian vase*. Did he? I hope you'll be able to come tonight. Malachi Mulligan is coming too. Moore asked him to bring Haines (*U* 9.301-306).

Like the scene with the milkwoman in 'Telemachus', Stephen constructs the others as part of a collective to which he not only does not belong, but from which he has also been purposely rejected. The extended invitation granted to Haines adds further insult as Stephen listens to the conversation from which he feels excluded. Nearer to the end of the episode, Eglinton emphasizes the importance of Mulligan's attendance at Moore's soiree, wounding Stephen by privileging his gay betrayer. 'We shall see you tonight', Eglinton tells Mulligan, '*Notre ami* Moore says Malachi Mulligan must be there' (*U* 9.1098-1099). Joyce's fondness for referring to real figures and partially real events blurs the lines of the fictive and autobiographical, providing him with a second stage from which to perform his exile and prove to an audience that his literary merits were not cherished by the contemporary voices of literature in Ireland. Although Joyce separates himself from Stephen in many ways, it is also true that he utilizes Stephen in his

⁴⁵ John Nash, *James Joyce and the Act of Reception: Reading, Ireland, Modernism* (Cambridge: Cambridge University Press, 2006), pp. 83-84.

⁴⁶ Ellmann, *James Joyce*, p. 147.

performance of exile and even thrives on the critical temptation to merge the two figures in support of his performance.

Of course, an obvious example of Joyce using his literary work in a continued performance of exile is the 1918 play *Exiles*. While the play has been largely maligned or ignored by critics, it does offer an important insight into the effects of “exile” on individuals. The work, Joyce’s only play, would be a different kind of performance, both textual and physical (had it been performed during Joyce’s lifetime). Of course, the artistic license given to both directors and actors would offer an intriguing glimpse into the transformative nature of iterable performances. However, as a play and a text that is meant to be performed, it remains separate from the textual performances that I will be dealing with more extensively in this chapter. That being said, the sense of exile that underlines the entirety of the play speaks to Joyce’s sense of detachment from and dependence upon the country he chose to leave. Michael Patrick Gillespie expounds the ‘rancor and nostalgia’, which he calls ‘dominant exilic emotions’ at the heart of *Exiles* and much of Joyce’s other works.⁴⁷ He points to the play’s allusions to Richard Rowan’s life abroad to ‘alert us to his disposition, even after returning to Dublin, to adopt the point of view of the outsider’.⁴⁸ Gillespie’s word ‘adopt’ suggests that Richard’s disposition is at least, in part, a performative one, something chosen rather than fully natural. He is, in this way, not dissimilar to Stephen at the start of *Ulysses*, returned from exile but determined to engage in a performance of difference from those that surround him. Richard’s exilic condition, Gillespie argues, ‘helps to explain the often wooden, detached attitude he assumes in his exchanges with others. Because the world Richard left no longer exists, returning to Ireland cannot restore a sense of safety or remove melancholy

⁴⁷ Michael Patrick Gillespie, *James Joyce and the Exilic Imagination* (Gainesville: University Press of Florida, 2015), p. 90.

⁴⁸ Gillespie, *Exilic Imagination*, p. 90.

tensions'.⁴⁹ Returning – or fully recovering – from exile is an impossible project. Further, his condition helps to explain his relationship with Bertha, his reactions not that of the 'injured husband or the sadomasochistic voyeur', but rather of outrage and indifference, the complicated emotions of belonging and detachment that are representative of the exile.⁵⁰ While *Exiles* should not be read as autobiographical (Joyce does not return to Ireland as Richard does), these conditions – belonging and detachment and outrage and indifference – are performatively important to the exiled Joyce who is at once concerned with performing an indifferent detachment from Ireland but who is also obsessed with Ireland in his works and whose very performance of that detachment is dependent on his belonging to the country he seeks to dispossess.

In addition to furnishing his literary texts with examples and scenes of his rejection by Ireland and its people, Joyce rebuffed a number of invitations by Yeats to return to Ireland and become part of an Irish literary circle. During the 1920s Yeats invited Joyce to Ireland several times, first in 1924 to visit him and his wife and again to attend the Tailteann celebrations as a 'guest of the nation'.⁵¹ Yeats's term 'guest' speaks to Joyce's disconnection with Ireland at this time and helps to reinforce the image of him as an exile. Although Joyce declined the invitations and was no longer eligible for an award due to the fact that he was not a resident of Ireland, Yeats announced at the celebrations that *Ulysses* was 'more indubitably a work of genius than any prose written by an Irishman since the death of Synge'.⁵² Joyce was sufficiently startled enough by the compliment that he wrote of the incident to Harriet Shaw Weaver in 1924, urging her to acquire the 11 August copy of the *Freeman's Journal* or *Irish Times* where the events would be recounted.⁵³

⁴⁹ Gillespie, *Exilic Imagination*, p. 95.

⁵⁰ Gillespie, *Exilic Imagination*, p. 96.

⁵¹ Ellmann, *James Joyce*, p. 566.

⁵² Joyce, *The Letters of James Joyce*, Vol. I, p. 220.

⁵³ Ellmann, *James Joyce*, p. 566.

Not to be discouraged, Yeats continued to reach out to Joyce, inviting him in 1932 to become a member of the Academy of Irish Letters which he played a role in founding.⁵⁴ The first twenty-five members, Yeats wrote, would be nominated based on ‘creative work with Ireland as the subject matter’ along with ten others who did not fall under that description. ‘The first name that seemed essential both to Shaw and myself was your own’, he wrote, adding that if Joyce was removed from the list it would be ‘an empty sack indeed’.⁵⁵ Joyce responded on 5 October 1932 wishing Yeats success and thanking him for offering him a ‘helping hand’ thirty years ago.⁵⁶ However, once again he declined the invitation, writing, ‘My case [...] being as it was and probably will be, I see no reason why my name should have arisen at all in connection with such an academy: and I feel quite clearly that I have no right whatsoever to nominate myself as a member of it’.⁵⁷ At this point Joyce’s response is that of an exile. He is no longer carving out his place as a banished writer – he is continuing an ongoing performance of his exile.

Despite the continued proclamations in his letters and writings to the contrary, neither Joyce nor his character Stephen were forced out of Ireland. Indeed, Joyce ‘kept the keys to the gate’ of his own exile and was ‘neither bidden to leave nor forbidden to return’.⁵⁸ More accurately, Joyce and Stephen might be called emigrants. Said describes emigrants as those who choose to live their lives as expatriates. Emigrants, he argues,

⁵⁴ Significantly, the correspondence between Joyce and Yeats during this period is performative on both sides. Yeats, acting as a national spokesman for Irish art and literature, extends these invitations to Joyce with strings attached. As John Nash points out, ‘Yeats’s support for Joyce would come at the price of his political appropriation of him’, his praise a part of Yeats’s own ‘strategic, political aims’. While performatively furthering his role as Ireland’s cultural spokesman by inviting Joyce and publicly praising *Ulysses*, Yeats might also ‘promote a conception of Irishness which was not only “not Catholic” but also directly opposed to Church institutions’. See John Nash, *James Joyce and the Act of Reception* (Cambridge: Cambridge University Press, 2006), pp. 145-149. For his part, Joyce, perpetuating his reputation as an Irish writer in exile, is happy to decline Yeats’s invitations.

⁵⁵ Yeats, *The Letters of W. B. Yeats*, p. 800.

⁵⁶ Joyce, *The Letters of James Joyce*, Vol. I, p. 325.

⁵⁷ Joyce, *The Letters of James Joyce*, Vol. I, p. 325.

⁵⁸ Ellmann, *James Joyce*, p. 335.

share in the ‘solitude and estrangement of exile’ without suffering ‘under its rigid proscriptions’.⁵⁹ Emigration produces its own unique set of performative demands; it is consciously chosen, even if under duress, and lends itself to the visibility of performance in a way that exile does not. Exile, a state which is thrust upon someone rather than chosen, is thought to be a truth without the necessity of performance and is subsequently much more difficult to fabricate. The seeming naturalness of the exilic state changes with Joyce’s addition of the word ‘voluntary’ in 1905 and becomes instead a self-conscious performance which, while acknowledging its voluntariness, simultaneously attempts to cover over the autonomy of the decision. Despite Joyce’s ability to return to Ireland at any point he wished, Joyce’s letters, even when his attitude toward Ireland is particularly positive, fabricate the ‘rigid proscriptions’ of a true exile. His decision to use the word ‘exile’, instead of what might be more accurately described as an emigration, is a self-conscious performative act which draws upon the particular connotations of the word in order to manufacture a distinct perception of his separation from Ireland while living abroad. Further, the perpetuation of the myth of Joyce’s exile shows us the extent to which performance might alter or reimagine the past and highlights that performance is always a case of mutual acting, transforming and taking on new meaning as a result of audience engagement.

II. The Ongoing Performance of Joyce’s Exile

Ezra Pound’s early reviews of Joyce’s work insist on both a physical and literary separation between the writer and Ireland. Of course, parallels are often drawn between the artistic experience of exile by Joyce and Stephen. For example, John Rickard argues that the Stephen Dedalus of *A Portrait* finds ‘colonized Ireland’ a ‘desolate place’ and

⁵⁹ Said, ‘Reflections on Exile’, p. 181.

therefore makes a willful decision to ‘leave Ireland and his Irishness behind’.⁶⁰ Rickard highlights Stephen’s decision to leave Ireland, making it apparent that it is in fact a voluntary choice and not a forced exile. However, what I am particularly interested in is the idea that in leaving Ireland behind Stephen also somehow foregoes his Irishness. Not only does this imply that Irishness is performative (‘leaving behind’ necessitates a further performance and a new becoming process), such an argument also reveals a critical trajectory with its roots in the way Pound characterizes Joyce’s (and Synge’s) exile in his 1915 review ‘The Non-Existence of Ireland’, which insisted on turning them into writers of Irish *descent* rather than Irish writers in order to further the separation between them and their country of origin. Rickard’s statement about leaving Irishness behind demonstrates how early criticism which attempted to “de-Irish” Joyce and mythologize him as an exile has persisted in its reading of Joyce as an international and universal writer who was somehow no longer Irish, implicating some Joyce criticism in the ongoing performance of his exile.⁶¹

The image that Pound reinforced for Joyce was one in which the artist had to choose between creative restriction and leaving Ireland. As I will discuss in depth in the next section, Pound attempted to circumvent what he perceived as the problem of Joyce’s Irishness by internationalizing him. Joyce was ‘annexed to the international’, according to Joseph Brooker, in ‘one of the foundational moves of his reception, the first – and among the most strident – of the attempts to stake out an “international modernism”’.⁶² The move to internationalize Joyce, largely initiated by Pound, but supported by a vast number of critics, also began a critical habit of de-Irishing Joyce that would persist in

⁶⁰ John Rickard, “‘A quaking sod’: Hybridity, Identity and Wandering Irishness’ in *James Joyce and the Fabrication of an Irish Identity*, ed. Michael Patrick Gillespie (Amsterdam: Rodopi Press, 2001), pp. 83-110.

⁶¹ Joseph Brooker examines Pound’s “de-Irishing” of Joyce in *Joyce’s Critics: Transitions in Reading and Culture* (Madison: University of Wisconsin Press, 2004), p. 7.

⁶² Brooker, *Joyce’s Critics*, p. 15.

personal, biographical, and critical accounts. This extended performance of exile, I argue, is naturalized through the repetitious devotion of certain critics to this particular reading of Joyce, highlighting the reason why we must examine our own role by always reading performance as an interactive and ever-changing dialogue between actor and audience.

Following the 1959 publication of *James Joyce*, Richard Ellmann cultivated his role as a central and dominant figure in Joyce studies – a role which McCourt argues was ‘carefully and even jealously’ guarded, making it impossible for any serious piece of Joyce research to exist without Ellmann’s name in the bibliography through his publication of the biography, the *Collected and Selected Letters*, the *Critical Writings*, and *Giacomo Joyce*.⁶³ McCourt even argues that Ellmann ‘largely invented’ the Joyce that we have come to know today, the implication being that Ellmann’s version of Joyce should be read as the version of Joyce that Ellmann was interested in promoting.⁶⁴ Indeed, the biography – while invaluable – should not be treated as a Biblical or encyclopedic account of Joyce’s life. That being said, all biographers construct a particular image of their subjects but do not do so without textual and historical evidence. It is important and necessary to recognize the biography’s shortcomings and the ways in which it belongs to and promotes a critical trajectory that insisted on Joyce’s association with the international and modern rather than the local. Like McCourt, who criticizes Ellmann’s reliance on Stanislaus, Declan Kiberd argues that Ellmann’s relationship with Stanislaus ‘filled him with a certain bitterness about the land which Stannie despised’. While Ellmann managed to find individual Irishmen that he loved, Kiberd stresses that the ‘plain truth was that he did not particularly like Ireland’, a distinction of which Pound is also guilty.⁶⁵

⁶³ John McCourt, ‘Reading Ellmann Reading Joyce’, in *Joyce’s Audiences*, ed. John Nash (Amsterdam: Rodopi, 2002), p. 43.

⁶⁴ McCourt, ‘Reading Ellmann Reading Joyce’, p. 43.

⁶⁵ Declan Kiberd, ‘Joyce’s Ellmann, Ellmann’s Joyce’, in *The Irish Writer and the World* (Cambridge: Cambridge University Press, 2005), p. 240.

Ellmann's distrust of Ireland as a nation led to assumptions regarding Joyce's exile that were at times in line with Pound's initial presentation and which would persist throughout Joyce's critical heritage as a continued acceptance of Pound's version of Joyce. Ellmann's major works, Kiberd argues, perpetuate the idea that the 'shortest road to modernity is via Holyhead' and the biography is full of subtle and not so subtle proclamations of Joyce's European, rather than Irish, culture.⁶⁶ Ellmann even traces Joyce's transformation from Irish to European to an exact moment: his discovery and subsequent veneration of Henrik Ibsen. Referring to Joyce's correspondence with Ibsen in 1901, Ellmann claims, 'Before Ibsen's letter Joyce was an Irishman; after it he was a European'.⁶⁷ The extent to which Ellmann believes Joyce ceases to be Irish is ambiguous, but the fact remains that his vision of Joyce as a European is an important aspect of critical conceptualizations of him as an artist. Later, describing Joyce's 1 February 1902 paper on the Irish poet James Clarence Mangan, Ellmann argues that it was 'left to an Irishman with European standards to recover' a nationalist poet who had been 'neglected and maligned by the nationalists', revealing his own misunderstanding and prejudice against nationalism as well as his characterization of Joyce as European rather than Irish.⁶⁸ In this manner, Ellmann appears to echo Pound's argument that Joyce was a European rather than a provincial caught up in what he saw as the backward politics of nationalism.

Whether it was as a man of Europe or a man of the world, Ellmann was not the only one to characterize Joyce as something other than Irish. Bernard Benstock's *James Joyce: The Undiscover'd Country* describes Joyce swimming against the Irish current. He argues that while Joyce might have found a place for himself amongst Irish writers like Yeats, Moore, and AE, Joyce 'could not allow himself to accept a literary tradition

⁶⁶ Kiberd, 'Joyce's Ellmann, Ellmann's Joyce', p. 240.

⁶⁷ Ellmann, *James Joyce*, p. 75.

⁶⁸ Ellmann, *James Joyce*, p. 94.

that he considered primitive – even barbaric – merely out of chauvinism’.⁶⁹ The literary tradition Benstock refers to, presumably the Revival, is cast off by Joyce in favor of artistic isolation and European literature. The ‘Gaelic Revival’, Benstock claims, was a ‘retrogressive movement’ that Joyce ‘strenuously resisted’ in favor of the ‘European mainstream’.⁷⁰ Benstock’s rhetoric not only dismisses Joyce’s Irish birth, it also suggests that literary movements like the Revival must be tirelessly and actively *resisted* as a threatening force. Such a determined rejection of the Revival and Joyce’s adoption of “European” influences is essential to Benstock’s characterization of Joyce and his exile. ‘To be a great writer’, Benstock contends, ‘meant to be alone in his generation, and it meant total commitment to the full development of a world literary tradition’.⁷¹ While he acknowledges that Joyce remained an Irishman, Benstock argues that he also had a heightened awareness of his Irishness in his attempts to ‘sever his ties to Ireland’.⁷²

Benstock’s Joyce is that of a willing exile, a man who chose isolation over the literary traditions of Ireland, implying that Joyce’s decision ultimately raises him above those that remained in Ireland. What has been referred to as Joyce’s ‘exilic condition’, according to Benstock, was the enactment of an ‘artistic ideal that removed him from Ireland and the Church and placed him above the struggles in his native land’, a critical approach which misread Joyce as inherently anti-Revivalist and the Revival itself as a backward, primitive movement.⁷³ Influenced by New Criticism’s reading of literary texts as autonomous objects separate from external forces, Benstock simplifies Joyce’s highly complex relationship with Ireland as well as his exile from it. His writings reveal the ways in which Joyce himself helped to shape his exilic image, frequently referring to Joyce’s acceptance of willful isolation. Having *accepted* his role as the most recent exile

⁶⁹ Bernard Benstock, *James Joyce: The Undiscover’d Country* (Dublin: Gill and MacMillan, 1977), p. xiv.

⁷⁰ Bernard Benstock, *James Joyce* (New York: Frederick Ungar Publishing Co., 1985), p. 14.

⁷¹ Benstock, *The Undiscover’d Country*, p. xiv.

⁷² Benstock, *The Undiscover’d Country*, p. xiv.

⁷³ Benstock, *The Undiscover’d Country*, p. xv.

in a series of Irish outcasts, Joyce was able to ‘allow himself the full luxury of his outcast state’.⁷⁴ The term ‘luxury’ highlights just how far the artistic expatriate was from the true exile described by Said. Further, Benstock refers to Joyce’s exile as a ‘*willing* acceptance of lonely isolation’, terminology which bears striking resemblance to Joyce’s own words to Stanislaus that he came to ‘accept [his] present situation as a voluntary exile’.⁷⁵ These phrases reveal important performative implications. While they both acknowledge that Joyce’s exile is willful or voluntary, the use of the word ‘accept’ implies a less than wholly voluntary decision, rather, the eventual acceptance of something that was always inevitable.

In addition to Ellmann and Benstock, Hugh Kenner also continues a kind of Poundian approach to Joyce’s exile in which he characterizes Joyce as liberating himself from Dublin, which he describes as a ‘paralyzed form of the historic City’, by becoming an eternal exile even when he could still feel ‘its stones beneath his feet’.⁷⁶ Like Pound and Benstock, Kenner distinguishes Joyce from the Revival. ‘Anglo-Irish Dublin’, he claims, ‘so vivid to visitors or readers of Yeats, is absent from his books’.⁷⁷ Although more subtle than Benstock’s claims that Joyce ‘strenuously resisted’ the Revival’s misplaced veneration of the past, Kenner nonetheless may be seen as continuing Pound’s dedication to depicting Joyce as a universal writer. Writing of *A Portrait*, Kenner argues that time and place are ‘equally understressed’ in the book’s opening. Only the discussion of Parnell’s death, he argues, establishes with readers that the events take place at the end of the nineteenth century. In terms of place, Kenner claims that Dublin, following the Dedalus family’s move from Bray, is ‘presented with no special vividness’.⁷⁸ Although he acknowledges the specificity experienced later on in Stephen’s walk to University

⁷⁴ Benstock, *The Undiscover’d Country*, p. 112.

⁷⁵ Benstock, *The Undiscover’d Country*, p. 120, emphasis added.

⁷⁶ Hugh Kenner, *Dublin’s Joyce* (London: Chatto & Windus, 1955), pp. 39, 3.

⁷⁷ Hugh Kenner, *The Pound Era* (London: Faber and Faber, 1972), p. 271.

⁷⁸ Hugh Kenner, *Ulysses, Revised Edition* (Baltimore: Johns Hopkins University Press, 1987), p. 13.

College Dublin, Kenner claims that much of *A Portrait* was written with a ‘calculated vagueness’ following the difficult publication history of *Dubliners* as a result of its ‘specified times, places, idioms’.⁷⁹ These justifications for Joyce’s supposed vagueness of time and place in *A Portrait* and Pound’s constant declarations that Joyce’s stories could be told of any city helped to promote Joyce’s work as universal and Joyce, importantly, as isolated from Ireland, writing of the country from a degree of physical and intellectual separation. Kenner’s Joyce is a modern Odysseus with Ireland as an Ithaca which he can return to only through the creative project of writing books. ‘The myths endure’, Kenner writes, ‘In years of exile from Ithaca, observing many cities – Paris, London, Trieste, Pola, Rome, Zurich – enduring troubles and hardships [...] Joyce could not have failed to see his own plight and that of Ulysses repeated in the situation of any man of good will in Dublin’.⁸⁰ Kenner’s discussion of mythology, in which he intends to draw upon a wandering Odysseus in order to form an image of the modern exile, also serves as a reminder of the way in which Joyce’s exile has been mythologized by enduring images of his exile by some critics.

The presence throughout Joyce’s critical heritage of the idea that he transcended a stifling literary tradition in Ireland by escaping into exile shows the continued pervasiveness of initial readings of Joyce as an essentially non-Irish writer who modernized himself by instead choosing to become a citizen of the world. Through the specific visions and images of Joyce that these readings offer, certain literary critics have influenced our reception of Joyce’s own performance of his exile. Readers must therefore take into account their own biases and assumptions when reading biographical and critical works. In other words, it is a mistake to read Ellmann’s Joyce as a wholly historical version rather than a biographical account written by a human being with no

⁷⁹ Kenner, *Ulysses*, p. 13.

⁸⁰ Kenner, *Dublin’s Joyce*, p. 179.

claims to infallibility. That being said, the authority granted to such works like Ellmann's *James Joyce* does work to substantiate and reinforce previous performances of exile on both Joyce's and Pound's part.

Performativity, Butler argues, 'cannot be understood outside a process of iterability', a Derridean concept of citationality that Butler defines as the 'regularized and constrained repetition of norms'.⁸¹ The process of iterability cannot be performed solely *by a subject*. Rather, repetition, 'enables a subject'. Thus, a performance by a subject should not be understood as a 'singular "act" or event, but a ritualized production'.⁸² In this way, discursive performativity 'produce[s] that which it names', it 'enact[s] its own referent' and is a process of re-articulation and re-signification.⁸³ Joyce as a subject is 'constituted in and through the iterability' of performance, a process that largely began with his introduction to Ezra Pound.⁸⁴ While he certainly chose to leave Ireland behind and begin the performative process of referring to himself as an exile, we must also examine the ways in which we as readers define that 'voluntary exile'. It is not necessary to read Joyce's decision to leave Ireland as an "exile" as a decision to cease being Irish.

III. Joyce and Ezra Pound

By the time Pound first wrote to Joyce in December 1913 he had, by Ellmann's measurements, become the 'most active man in London'.⁸⁵ Pound made a number of literary connections and friends across the arts during the years between his move to the city in 1908 and his epistolary introduction to Joyce in 1913.⁸⁶ By 1912 he had supplanted

⁸¹ Butler, *Bodies That Matter*, p. 95.

⁸² Butler, *Bodies That Matter*, p. 95.

⁸³ Butler, *Bodies That Matter*, p. 107.

⁸⁴ Butler, *Bodies That Matter*, p. 131.

⁸⁵ Ellmann, *James Joyce*, p. 350.

⁸⁶ Ellmann, *James Joyce*, p. 350.

T. E. Hulme as the ‘prime mover’ of Imagist poetry and, along with H. D. and Richard Aldington, Pound was vital to its formation until breaking with the movement in 1914 in favor of Vorticism.⁸⁷ Further, Pound was present and influential in a number of significant literary journals. Not only was he affiliated with *Smart Set* and *Poetry* in the United States, he also had connections in England with *The Egoist* and *The English Review* as well as the *Mercure de France* in Paris.⁸⁸ His interest in the arts was vast and he reportedly spent his time searching for what was ‘new and valuable’ and informing his friends of ‘what to look at as well as what to read and what to think’.⁸⁹ ‘Full of contempt for the world of contemporary writing’, Pound set himself the task of being its ‘strident reformer’, always seeking to modernize himself and his poetry and become the leader of the *avant garde*.⁹⁰

In addition to his own ambitions, Pound was in endless search of artists he could claim to have discovered and in Joyce he “discovered” exactly what he had sought to find: ‘the isolated and rejected genius abandoned by an uncaring world’.⁹¹ As an American who went on to live the majority of his life as an expatriate in Europe, Pound was not only an example of the model modernist exile, but also a promoter of “exiles” and a proponent for this state of being as necessary for the betterment of art. It was a match. Joyce, a self-proclaimed exile who at times appeared to believe in his banishment as a forced state of existence, fitted neatly into Pound’s view of the world. At the height of their friendship, Ellmann argues, Pound’s devotion to Joyce was downright religious. ‘In Ezra Pound, as avid to discover as Joyce was to be discovered’, Ellmann writes, ‘the

⁸⁷ Brooker, *Joyce’s Critics*, p. 11.

⁸⁸ Ellmann, *James Joyce*, p. 350.

⁸⁹ Ellmann, *James Joyce*, p. 351.

⁹⁰ Ellmann, *James Joyce*, p. 351.

⁹¹ Humphrey Carpenter, *A Serious Character: The Life of Ezra Pound* (London: Faber and Faber, 1988), p. 226.

writings of Joyce found their missionary' and indeed Pound's advocacy on the behalf of Joyce during this period seemed to know no limits.⁹²

In the years following their first introduction by mail Pound went to great lengths to ensure Joyce's literary success and physical comfort, assisting him both personally and professionally, seeking out publishers, tirelessly reviewing and promoting his work, searching for funding, offering medical advice, and, much to Joyce's embarrassment when opened in front of T. S. Eliot and Wyndham Lewis, even providing him with a pair of old brown shoes.⁹³ Despite this apparent devotion, Pound's attitude toward Joyce was not simply that of an infallible missionary. Humphrey Carpenter suggests that Pound was perhaps less devoted to Joyce's writing than he was to the idea of Joyce as a 'literary outlaw', initially attracted to his cause by Joyce's difficult history with 'narrow-minded publishers'.⁹⁴ Certainly Pound's admiration of Joyce's writing wavered over the course of their history together. Pound, at times, expressed skepticism about certain episodes in *Ulysses* and later claimed of *Finnegans Wake* that he could 'make nothing of it whatever'.⁹⁵ Nonetheless, Pound holds a prominent position in one of the critical narratives of Joyce and continues to shape the way in which Joyce is read and understood as a citizen of the world. Joyce was thrust into the literary spotlight largely *through* the efforts of Pound, granting Pound a certain power of introduction which he utilized in the presentation of Joyce as an Irish artist who was distinctly un-Irish, a realist who was forced out of his country to practice his art, and a nomad and exile by necessity who struggled against narrow-mindedness and censorship.

Between 1914 and 1920 Pound wrote Joyce a total of almost eighty letters (about one letter per month on average), a significant correspondence considering the two did

⁹² Ellmann, *James Joyce*, p. 350.

⁹³ Wyndham Lewis, *Blasting and Bombardiering* [1937] (London: John Calder, 1982), p. 266.

⁹⁴ Carpenter, *A Serious Character*, p. 225.

⁹⁵ James Joyce, *The Letters of James Joyce, Vol. III*, ed. Richard Ellmann (New York: Viking, 1966). p. 144.

not meet in person until June 1920 when Pound, after much persuasion and delay, was able to convince Joyce to visit him in Sirmione, Lago di Garda.⁹⁶ What became Pound's 'Joyce decade' began in the winter of 1913 while he was staying at Stone Cottage in Sussex as secretary to W. B. Yeats. During his stay there Pound wrote poetry, studied Ernest Fenollosa's work on Chinese language and poetry and Japanese Noh drama, and toiled away at his anthology of Imagist poetry.⁹⁷ When he asked Yeats for recommendations that might fit into his collection, Yeats told Pound to write to Joyce in Trieste. Pound did so immediately, first to inquire if Joyce had anything he might wish to submit to the several magazines Pound was affiliated with and then again when Yeats unearthed Joyce's poem 'I hear an Army' to ask if he might include it in *Des Imagistes*.⁹⁸ 'I am *bonae voluntatis* – don't in the least know that I can be of any use to you – or you to me', Pound wrote at the bottom of his first letter to Joyce on 15 December 1913, beginning a professional as well as personal correspondence that would last almost thirty years and prove pivotal to both their literary careers.⁹⁹ Pound's devotion to Joyce began immediately after their initial postal introduction, first paying Joyce for his contribution of 'I hear an Army' to *Des Imagistes*, offering him advice on the placement of his work, and in the January edition of *The Egoist*, providing Joyce with the space to detail the difficult publication history of *Dubliners* by printing 'A Curious History' in his column, furthering the image of Joyce with a sole copy of the book in his hands, leaving Ireland for good while his printer vowed to burn all 1,000 copies.¹⁰⁰

⁹⁶ Forrest Read, *Pound/Joyce: The Letters of Ezra Pound to James Joyce, with Pound's Essays on Joyce* (London: Faber and Faber, 1965), pp. 1-2. Read cites that Pound wrote nearly 80 letters to Joyce from 1914-1920, 62 of which have survived. Most of the roughly 60 letters Joyce wrote to Pound during the same period have been lost.

⁹⁷ Read, *Pound/Joyce*, p. 17.

⁹⁸ Read, *Pound/Joyce*, pp. 1, 17.

⁹⁹ Pound, *Pound/Joyce*, p. 18.

¹⁰⁰ Read, *Pound/Joyce*, pp. 20-23. In 'A Curious History' Joyce explains the story: 'He said that the copies would never leave his printing-house, and added that the type had been broken up, and that the entire edition of one thousand copies would be burnt the next day. I left Ireland the next day, bringing with me a printed copy of the book which I had obtained from the publisher'.

In one of his first correspondences with Pound, Joyce presents ‘A Curious History’ to Pound as a representation of the ‘present conditions of authorship in England and Ireland’.¹⁰¹ The various passages are dated 1911 and 1913 and Joyce’s insistence that the letter details the *present* conditions in England and Ireland works to emphasize the continued and ongoing delay of the publication of *Dubliners*. Further, Joyce’s addresses in Trieste are included within the different passages, acknowledging to readers not only that these were signed and dated letters by Joyce himself, now re-published in *The Egoist*, but also that, while seeking publication of his work in Ireland and with Ireland (and more specifically Dublin) as a subject, Joyce was living in Trieste, a practice he continues to do in his subsequent works. The act of signing these passages from Trieste functions as a further performance of exile by highlighting Joyce’s separation from Ireland. ‘A Curious History’ should be read as a performative citation because it made public Joyce’s private feud with Irish publishing houses.

The decision to send the contents of ‘A Curious History’ to Pound at this early stage in their relationship (and in Joyce’s public career), helped to forge and sustain the image that would influence Pound in his own characterization of Joyce as an artist. Pound’s decision to print ‘A Curious History’ in his column is performative because it is Joyce’s debut and, as such, self-consciously establishes a highly specific image of Joyce as an artistic outlaw enmeshed in an ongoing fight with closed-minded publishers. Joyce and Pound become entangled in a performative relationship in which, at times, Pound is granted particular authority because of his position as part of the little magazine scene and as a result of his own performance as the ‘high and final Ezthority’.¹⁰² Additionally, Pound can present himself as an authority on the subject for the simple fact that he can claim to “know” Joyce.

¹⁰¹ James Joyce, ‘A Curious History’, in *Pound/Joyce* (London: Faber and Faber, 1965), p. 21.

¹⁰² Read, *Pound/Joyce*, p. 8.

The account consisted of a revised letter that Joyce himself circulated to the Press of the United Kingdom in 1911 and was published by *Sinn Fein* in Dublin and the *Northern Whig* in Belfast.¹⁰³ Publication in *The Egoist* was significant as it meant that a certain audience, specifically those interested in the literature that would become modernism, would be introduced to Joyce via a detailed and highly cultivated history of his mistreatment at the hands of Irish publishers. *The Egoist* began as the third in a line of three magazines edited by Dora Marsden, beginning with *The Freewoman*. Published weekly and modeled after *New Age*, *The Freewoman* began in November 1911 and ended just under a year later in October 1912.¹⁰⁴ It was succeeded, briefly, by the biweekly *New Freewoman* which lasted a mere six months between June and December of 1913. Finally, in January 1914 the publication became *The Egoist* and, eight months later in June, Harriet Shaw Weaver, soon to become Joyce's patron, became its editor. Weaver, according to Ellmann, 'completed what Pound began for Joyce'.¹⁰⁵ By 1915 *The Egoist* had a print run of about 750, although actual circulation may have been less. Three years later in 1918 the magazine had only 90 subscribers and a print run of 400.¹⁰⁶ Despite its relatively low circulation, *The Egoist* – and little magazines like it – were highly successful in establishing and influencing initial responses to authors and texts. In a study of networking in Dora Marsden's magazines, J. Stephen Murphy and Mark Gaipa argue that a large readership was often less important in establishing authors as significant than the ability of the little magazines to create name circulation.¹⁰⁷ Through the little magazines' formation of a 'network of linked authors', readers would grow to recognize certain writers as part of a larger movement. *The Egoist's* habit of focusing on literature

¹⁰³ Read, *Pound/Joyce*, pp. 20-21.

¹⁰⁴ J. Stephen Murphy and Mark Gaipa, 'You Might Also Like...: Magazine Networks and Modernist Tastemaking in the Dora Marsden Magazines', *Journal of Modern Periodical Studies* 5/1 (2014), p. 34.

¹⁰⁵ Ellmann, *James Joyce*, p. 352.

¹⁰⁶ Mark S. Morrisson, *The Public Face of Modernism: Little Magazines, Audiences, and Reception 1905-1920* (Madison: University of Wisconsin Press, 2001), pp. 104-113.

¹⁰⁷ Murphy and Gaipa, 'You Might Also Like...', p. 352.

in their advertisements, particularly literature found in other like-minded little magazines, and using frequent contributors as selling points, helped to create a network of writers and artists during the period. In this way, the printing of Joyce's 'A Curious History' in *The Egoist*'s 15 January 1914 edition meant that the image of Joyce the column established might be performatively enhanced through the little magazine network.

The reader, and any subsequent reader of the piece, would be left with the idea that publishing houses in Ireland had formed a conspiracy against Joyce, a characterization that would feed both Pound's and Joyce's different performances of Joyce's exile. In introducing the letter in *Pound/ Joyce*, Forrest Read writes that it was published by Pound 'without comment'.¹⁰⁸ Although Pound's introductory note is noticeably and purposefully brief, Read's statement that it was published 'without comment' is not wholly accurate. Pound introduces the piece by saying it was sent to him from an 'author of known and notable talents'.¹⁰⁹ The date of publication (15 January 1914) demonstrates how Pound manipulates his audience into accepting Joyce as a known author of significance, when, in reality, the column was printed only a month after Pound first wrote to Joyce at Yeats's suggestion. Indeed, the publication of 'A Curious History' was meant to stir up interest in a writer that might have been relatively unknown to the readers of *The Egoist* at the time. In addition, Pound writes, 'I have thought it more appropriate to print his communication entire than to indulge in my usual biweekly comment upon books published during that fortnight', establishing that the account would be far more significant than anything that had been published in the two week period preceding.¹¹⁰

¹⁰⁸ Read, *Pound/Joyce*, p. 20.

¹⁰⁹ Ezra Pound, 'A Curious History', *The Egoist* 1/2 (15 January 1914), in *Pound/Joyce*, ed. Forrest Read (London: Faber and Faber, 1965), p. 20.

¹¹⁰ Pound, 'A Curious History', p. 20.

Further, Pound's brief introductory note reveals the performative use of 'A Curious History'. Halfway through the account, Joyce, referring to *Dubliners*, writes, 'I wrote this book seven years ago and hold two contracts for its publication. I am not even allowed to explain my case in a prefatory note [...] Their attitude as an Irish publishing firm may be judged by Irish public opinion'.¹¹¹ Of course Pound, and indeed *The Egoist*, were little concerned with Irish public opinion, and Pound ensured that the reader of 'A Curious History' would react to the column with outrage over the length of the publication difficulties and the implication of the Irish in the mistreatment of Joyce's art. As one of the first introductions of Joyce to a wider reading public, the letter gives Pound the legitimacy to later write 'The Non-Existence of Ireland' in which he blasts what he views as Ireland's rejection of Joyce.

Not only did Pound's column in *The Egoist* help to establish Joyce as a literary outlaw in the eyes of its readership by offering a first-hand (and therefore reliable – if highly cultivated) account of Joyce's suffering at the hands of Irish publishing houses, it also, according to Ellmann, put pressure on Grant Richards to finally publish *Dubliners*. Indeed, Richards agreed to its publication on 29 January 1914, just a few weeks after 'A Curious History' appeared in *The Egoist*. Speculation as to whether the column contributed to his renewed interest in *Dubliners* has been spurred on by biographical accounts of the incident. For example, Herbert Gorman's biography, written 'under Joyce's watchful eye' and described by John McCourt as a 'pious' and occasionally even 'falsified account of the writer's life', provides a brief, albeit flamboyant, version of the effect Pound's column had on Grant Richards. 'Perhaps a light from heaven had fallen upon him', Gorman writes, 'or, more probable, the name of Joyce was being bruited about so much in the advanced literary circles of the English capital that he succumbed

¹¹¹ Joyce, *Pound/Joyce*, p. 22.

to a sort of autosuggestion'.¹¹² Although Gorman does not reference the column explicitly, he undoubtedly refers to *The Egoist* and Pound's support of Joyce through the publication of 'A Curious History' and subsequent extracts from *A Portrait*. Gorman's anecdote might further suggest the power of little magazines in producing authors through repetition and linked author networks.

The Egoist remained an important platform in the performance of Joyce's exile. For example, in 1917 Joyce himself translated an Italian review of *A Portrait* by Diego Angeli. Not only did Angeli's article emphasize Joyce's "newness", it also allowed Joyce to showcase his skill in Italian in a performance of his international-ness. The article is clearly in Joyce's performative interest to translate. He argues that it is the very newness of Joyce that will 'tilt against all the feelings and cherished beliefs of his fellow countrymen' and will eventually bring about Joyce's success as an artist. Joyce's courage to tilt against his fellow countrymen is, according to Angeli, worthy of praise. He describes Joyce:

An Irishman, he has found in himself the strength to proclaim himself a citizen of a wider world; a Catholic, he has had the courage to cast his religion from him and to proclaim himself an atheist; and a writer, inheriting the most traditionalist of all European literatures, he has found a way to break free from the tradition of the old English novel and to adopt a new style consonant with a new conception.¹¹³

It is easy to see why Joyce was interested in translating the piece, which characterizes his exile as a heroic act, for *The Egoist*. As others had argued, Angeli claims that Joyce has broken free from a stale literary tradition and adopted a new one. The review justifies – and performs – Joyce's exile for him, making it imperative that the review appear in English and to showcase Joyce's ability to translate, reiterating his cosmopolitanism to an English speaking audience.

¹¹² Herbert Gorman, *James Joyce: a definitive biography* (London: The Bodley Head, 1941), p. 219.

¹¹³ Diego Angeli, 'Extract from "Il Marzocco"', trans. James Joyce in *The Egoist* 2/5 (1918), p. 30. The Modernist Journals Project, <http://www.modjourn.org/>

The early letters exchanged between Pound and Joyce in January 1914 reflect Pound's willingness to act as a pseudo-literary agent and representative on behalf of Joyce, while revealing an acknowledged lack of experience in prose and even a discrepancy in his apparent admiration of Joyce. Pound admits that he usually cannot read prose, 'except James and Hudson and a little Conrad', but nonetheless praises *A Portrait* and *Dubliners*, all the while asking Joyce if he has anything else in verse on the level of 'I hear an Army'. Of *A Portrait* he writes, 'I'm not supposed to know much about prose but I think your novel is damn fine stuff'.¹¹⁴ Pound's praise in his letters is often vague and relies on comparisons to other authors or expressions of surprise at having found prose he was interested in reading. His first effort of literary criticism on Joyce's behalf was published in *The Egoist* on 15 July 1914, exactly a month after the publication of *Dubliners*, and offers a slightly more in-depth review of Joyce, although it, too, suffers from vagueness. As Carpenter points out, Pound appears to struggle to find the words with which to praise Joyce, having the effect of sounding forced and superficial.¹¹⁵ In "'Dubliners" and Mr. James Joyce', Pound asserts that Joyce 'writes a clear hard prose'. His admiration for Joyce's realist style, in which he 'carefully avoids telling you a lot that you don't want to know', offers a subtle introduction to Pound's own literary and cultural prejudices.¹¹⁶

Carpenter argues that Pound often defines Joyce by 'what he is not – not subjective, not Celtic – rather than praising him in positive terms'.¹¹⁷ Indeed, Pound expresses surprise at finding Joyce Irish before going on to argue that because of his realist style, he is thankfully *not* of the 'Celtic imagination'. 'Mr. Joyce does not flop about', Pound writes, 'He defines. He is not an institution for the promotion of Irish

¹¹⁴ Pound, *Pound/Joyce*, p. 24.

¹¹⁵ Carpenter, *A Serious Character*, p. 226.

¹¹⁶ Pound, "'Dubliners" and Mr. James Joyce' in *Pound/Joyce*, p. 24.

¹¹⁷ Carpenter, *A Serious Character*, p. 226.

peasant industries'.¹¹⁸ Much of Pound's literary criticism of Joyce relies on the presentation of him as distinctly not-Irish through his refusal to succumb to the pull of 'phantasy'.¹¹⁹ Of course, as Joseph Brooker notes, Pound's description of Irish writers 'flopping about' has its own political ramifications based in a gendered view of race. Brooker argues that the way in which Pound describes the Irish 'flopping about' might be called 'feminine next to the coded masculinity of Joyce's "hardness" and they remain locked in childlike "phantasy" while Joyce manfully struggles to live up to the standard of the rest of the world'.¹²⁰ Thus, the image that Pound insists on constructing for Joyce has a visible imperial bias which makes it necessary for Pound to explain away Joyce's Irishness.

IV. Identity Construction and Cultural Performance

In a 1913 American poetry edition of *Poetry & Drama* an English critic expresses his surprise that Pound, an American, could also be a poet and 'man of culture'.¹²¹ Such an implication demonstrates that cultural preconceptions contribute to individual identity performances, particularly when that individual is away from their country of birth.¹²² Butler asks in *Gender Trouble*, 'Are there ever humans who are not, as it were, always already gendered?', arguing that while gender is a becoming exercise, it is also a label that is assigned at birth. 'It's a girl!', then, becomes a performative demand. I would like to add that individuals are always already cultured. Pound enters the literary world not only with assumptions of his gender, but also of his culture. When met with this kind of cultural stereotyping as an American living abroad, rather than downplay what were thought of as particularly 'American' qualities through a version of cultural mimicry, as

¹¹⁸ Pound, "Dubliners" and Mr. James Joyce', pp. 28-29.

¹¹⁹ Pound, "Dubliners" and Mr. James Joyce', pp. 28-29.

¹²⁰ Brooker, *Joyce's Critics*, p. 14.

¹²¹ J. Alford, 'American Poetry', *Poetry & Drama* 1/4 (1913), pp. 487-488.

¹²² K. K. Ruthven, *Ezra Pound as Literary Critic* (London: Routledge, 1990), p. 65.

T. S. Eliot was purported to do, Pound instead sought to locate himself within the London literary establishment by deliberately playing the ‘American barbarian’.¹²³ Pound often wrote and spoke in a highly stylized and cultivated stage-American dialect, what Carpenter calls his ‘cracker-barrel persona’.¹²⁴ Forrest Read describes Pound’s way of speaking as an ‘exasperating facsimile of American frontier dialect’, a dialect which led Gertrude Stein to dub him the ‘village explainer’ and Wyndham Lewis a ‘revolutionary simpleton’.¹²⁵

The Mulligan-esque way in which Pound deals with culture demands that his critical approach to reading Joyce be interpreted through a kind of self-conscious performativity which acknowledges Joyce the “exile” as a performative being as well as the performative role of Joyce’s readers and audience. In December 1917 Pound comments on the early pages of what would become *Ulysses*, ‘Wall, Mr. Joice, I recon you’re a damn fine writer, that’s what I recon’. And I recon’ this here work o’ yourn is some concern’d litterchure. You can take it from me, an’ I’m a jedge’.¹²⁶ Pound’s ‘frontier dialect’ is the American equivalent of Mulligan’s stage-Irish dialect. Like Mulligan, Pound engages in a stage-performance of an inherited identity that underscores cultural identity as performative. Both individuals engage in exaggerated versions of their own “backward” culture, drawing on performative citations that are visibly self-conscious. Pound’s way of speaking, marking him as conspicuously American and other, could only deepen the sense of exile that he seemed to find imperative for artistic innovation. In addition, Pound’s public persona signals him as both American and non-American among a largely British and French audience. His reliance on cultural

¹²³ Ruthven, *Ezra Pound as Literary Critic*, p. 65.

¹²⁴ Carpenter, *A Serious Character*, p. 225.

¹²⁵ Read, *Pound/Joyce*, p. 8.

¹²⁶ Pound, *Pound/Joyce*, p. 129.

performance to sell his own persona must be read in conjunction with the way in which he performatively imagined Joyce.

In the year following the 1913 review of Pound in *Poetry & Drama*, Pound's first review of Joyce appeared in *The Egoist* using remarkably similar methods. Just as Pound's reviewer was astounded at the discovery of an American man of culture, so too Pound expressed surprise that Joyce was Irish, as if asserting that he could not be both Irish and write at an 'international standard', whatever that might mean.¹²⁷ Given Pound's success at drawing on preconceived notions of American barbarism to promote his own performative agenda, it is not surprising that he would use a similar method of culturally stereotyping the Irish in order to performatively introduce Joyce, even if only to single Joyce out. If two Americans, Ezra Pound and T. S. Eliot, could immerse themselves within literary circles in London by playing the primitive American or through careful cultural mimicry (being "more British than the British") respectively, Pound could master a third culturally performative approach in introducing Joyce by utilizing commonplace cultural assumptions in order to create a portrait of an Irish artist in exile and emphasize Joyce's universality. In this manner, Pound parallels his own reception, inventing and exaggerating Irish barbarism in the same way he did American barbarism.

Pound promoted himself as an expert across the arts, the 'high and final Ezthority', with his hand in various magazines, whose task it was to tell others what to think about art.¹²⁸ Knowing the important role of the literary critic in the early reception of texts, his reviews often engaged in 'telling people what they ought to think' through a kind of repetitive advertising.¹²⁹ He seems to conclude that after reading his reviews the

¹²⁷ Pound, *Pound/Joyce*, pp. 28-29.

¹²⁸ Read, *Pound/Joyce*, p. 8.

¹²⁹ Ruthven, *Pound as Literary Critic*, pp. 62-63. Ruthven argues that Pound would review the same book twice 'using the opportunity not for diversification but for reiteration: "Joyce is a writer, GODDAMN your eyes, Joyce is a writer, I tell you Joyce etc. etc."'.

‘intelligent reader’ would ‘run from his study immediately’ in order to buy any book he chose to praise.¹³⁰ Much of the myth of Joyce’s exile is shaped by this early method of Pound’s which persisted repeatedly in arguing that Joyce was of the times precisely because he left Ireland, making Joyce’s exile a fundamentally unavoidable aspect of his artistry. In asserting that Joyce writes ‘as a European and not as a provincial’, Pound simultaneously discounts Irish literature and lifts Joyce above other writers who are, presumably, not modern according to Pound.¹³¹ His depreciative use of the word provincial, with its subtle suggestion of Empire, sets up a great gulf between the literatures he prefers to view as sufficiently sophisticated and modern and those belonging to a colonial and lesser other that can be summarily dismissed as rustic and archaic.

Pound’s second review of Joyce appeared in the 25 February 1915 edition of *New Age* and expanded upon his initial assumption in *The Egoist* that one cannot be both Irish and modern by insisting that if one is Irish and wishes also to be of the *modern* world, any continued existence within the artistically destructive confines of Ireland is impossible, thus furthering the necessity of Joyce’s self-proclaimed exile. Pound argues that he can think of only ‘one man calling himself Irish who is in any sense part of the decade’.¹³² Such an argument at once relies upon a reiteration *and* disavowal of Joyce’s Irishness. Instead of referring to Joyce unconditionally as an Irishman, Pound complicates matters of cultural identity appropriation when he alludes to Joyce as someone who *calls* himself Irish. The discrepancy between *being* Irish and *calling oneself* Irish reinforces cultural identity as performative. Like Davin’s conversation in *A Portrait*, Pound’s seemingly simple turn of phrase demonstrates that one may certainly

¹³⁰ Pound, “‘Dubliners’ and Mr. James Joyce’ in *Pound/Joyce*, p. 27.

¹³¹ Pound, *Pound/Joyce*, pp. 32-33.

¹³² Ezra Pound, ‘The Non-Existence of Ireland’ in *New Age* 16/17 (25 February 1915), p. 452 in *Pound/Joyce*, p. 32.

call oneself Irish – Stephen considers himself Irish (as does Bloom and as does Joyce) – but to *be* Irish and, more importantly, to be *perceived* as thoroughly Irish, it is expected one must also act in accordance with certain cultural codes. In claiming that Joyce calls himself Irish, Pound both emphasizes Joyce’s self-ownership of nationality and calls it into question, hinting at the fact that (at least as perceived by Pound) Joyce is not so very ‘Irish’ at all.

The performative relationship between Pound and Joyce, in which Pound is granted the authority of a namer who, at the very beginning of Joyce’s literary career, publicly dubs him an “exile” and literary outlaw, has had a significant and troubling effect on the way that Joyce continues to be read by critics. For example, Luke Gibbons highlights the extent to which the critical understanding of Joyce’s works hinged on the word “modern” and characterized Dublin as just the opposite – a city associated with ‘stagnation and conservatism’, commenting directly on critics like Franco Moretti who assert that if Joyce were Irish and ‘comprehensible and containable’ in Irish culture, he would no longer resemble Joyce, adding that if Dublin as depicted by Joyce were the *real* Dublin of the time it could not be the ‘literary image’ of the ‘modern metropolis’.¹³³ Such critical assertions help to perpetuate as well as re-imagine a performance that sought to de-Irish Joyce and claim him for the “modern” and international. That modernity then became a kind of justification for critics’ portrayal of him as somehow un-Irish, extending beyond the classification of Joyce’s literature as not-Irish (or lacking an apparent Revival influence) in insisting that Joyce, too, was essentially not-Irish. However, while Joyce leaves Ireland and begins referring to himself as an “exile”, it should not be understood that he also *becomes* something other than Irish. Indeed, fully

¹³³ Gibbons, *Transformations in Irish Culture*, p. 166.

casting off his Irishness takes away the very necessity of being an exile and would therefore hinder, rather than extend any performance of separation.¹³⁴

Therefore, without questioning Joyce's Irishness (as I have already argued in the previous chapter, Davin does not question Stephen's *Irishness*, only his *performance* of Irishness), examining Joyce's 'voluntary exile' as a performance of separation between Joyce and his country and culture of birth allows us to regard Joyce as an Irish writer who is particularly interested in the self-conscious construction of his cultural identity. It is Joyce's intention, in taking up the mantle of exile, to perform his ostracism from Ireland and to regard himself as a self-created artist (without the help of Ireland or Ireland's literary establishment).¹³⁵ However, to deny Joyce's Irishness is also to take away, to some extent, the obsessiveness of Joyce's performance of exile. If Joyce ceases to "be" Irish then there is no need for him to be an exile – in other words, Joyce's cultural identity heightens and enables his performance of exile.

During the 1990s a theoretical shift occurred within Joyce studies which moved away from New Criticism's habit of reading Joyce's works as anational and apolitical.¹³⁶

¹³⁴ I have already commented on John Rickard's statement that Joyce found 'colonized Ireland' a 'desolate place' and therefore resolved to 'leave Ireland and his Irishness behind'. Of course, leaving Ireland and abandoning one's "Irishness" are two entirely different, but inherently performative projects. Rickard, 'Hybridity, Identity and Wandering Irishness', pp. 83-110.

¹³⁵ Seamus Deane, in a discussion on parenthood, argues in 'Joyce the Irishman' that Stephen is 'caught in a dream of origin which can never realized'. 'There is no ultimate beginning', Deane writes, 'there is only the desire for it, for a total independence from all and everyone else'. It is only through art that an individual might achieve this kind of independence. However, as Deane points out, Stephen is 'always about to be an artist' and Joyce, separate from Stephen, is, I argue, far more self-aware and self-conscious about how identity is constructed. As I will argue in the next chapter, one's culture (while partially constructed) is not something from which an individual can fully separate. Deane, 'Joyce the Irishman', pp. 43-44.

¹³⁶ I have commented on new critics like Benstock and Kenner and their perpetuation of the myth of Joyce's exile earlier on in this chapter. See also, Joseph Brooker, *Joyce's Critics: Transitions in Reading and Culture* (Madison: University of Wisconsin Press, 2004), pp. 137-182. Brooker describes this era of Joyce criticism as the 'age of humanism', p. 139. In *The Subaltern "Ulysses"*, Enda Duffy aims to 'reclaim' *Ulysses* for 'Irish readers as the text of Ireland's independence'. Further, Duffy maintains that *Ulysses* has been read, for political reasons, as a work which 'despised the city, the people, and the would-be nation in which, paradoxically, it shows an obsessive interest'. *Ulysses*, he claims, is to Ireland what *Henry IV* or *Pride & Prejudice* are for England or *Moby Dick* is for the United States. See Enda Duffy, *The Subaltern "Ulysses"* (Minneapolis: University of Minnesota Press, 1994), pp. 1-3. Maria Tymoczko, too, seeks to reclaim Joyce as an Irish writer who has much in common with other writers of the Irish literary revival and who is, in fact, in some ways preeminent among them as a writer in the Irish literary tradition'. Maria Tymoczko, *The Irish "Ulysses"* (Berkeley: University of California Press, 1994), p. 2.

Enda Duffy argues against the New Critical tradition which he claims has had ‘an unspoken ideological interest in sustaining an anational cadre, unsullied by any specific politics’.¹³⁷ This particular reading of Joyce has come about, he argues, because of Joyce’s ‘adroit self-representation as a metropolitan modernist artist and an “exile” from Ireland’ and as a result of the way in which ‘New Critical stalwarts of the postwar decades who favored Joyce and founded the “Joyce industry” were deeply receptive to the apolitical nature of the “exile” label’.¹³⁸ What New Criticism fails to account for, in a way, is the self-conscious aspect of Joyce’s identification as an “exile” and what implication that has on the way we might read him as a cultural figure.

Indeed, I disagree with the characterization of Joyce as ‘anational’ for several reasons. First, I have already mentioned that individuals are always already cultured and it is clear from reading reviews of Joyce’s work that the fact of Joyce’s Irish birth informed the perception of him as a writer (whether those reviews sought to uphold his Irishness or erase it) and secondly, because (as touched on in the first chapter) any attempts at appearing “anational” or “apolitical” in Ireland at the time would have been contentious and the result of a different kind of performance of alterity based on historically regulated cultural norms. In this way, it is irresponsible to ignore Joyce’s Irishness and the performance of national-cultural identities might add to the critical debate over Joyce’s nationalism by highlighting how Joyce’s “exile” is contingent upon his being a national figure.

Pound’s evaluation of Joyce as someone who *calls* himself Irish but whose identity can be re-appropriated as essentially not-Irish advances toward radicalism in ‘The Non-Existence of Ireland’ (25 February 1915). The piece begins with an anecdote in which Pound asks a ‘man of letters’ about the Celtic Renaissance. According to Pound,

¹³⁷ Duffy, *The Subaltern “Ulysses”*, p. 3.

¹³⁸ Duffy, *The Subaltern “Ulysses”*, p. 12.

the man responds contemptuously, 'CELTS! There are no Celts'. At first Pound is taken aback by the comment but admits that over the course of the next half decade he has come to the conclusion that there is no adequate proof of the 'continued existence of Ireland'.¹³⁹ He goes on to argue that accounts of Ireland's past greatness are based purely in myth,

One still hears the same myths about Ireland making ironclads and having developed stage-plays in the fifth century of our era. One still hears that the Gaelic bards were very accomplished, and had ten rhymes to a line, but these things only indicate a past existence of Ireland, something like that of Atlantis.¹⁴⁰

His willingness to apply the so-called myth of Ireland's past to Ireland's present, calling into question not only Joyce's affirmation of his Irish identity, but his contemporaries' as well, points to an increasingly anti-Irish attitude in his depiction of Joyce as an exile.

Pound goes on to admit that while he meets 'occasional charming people who claim to be Irish' when they arrive at King's Cross, he suspects they could just as likely be 'imposters from Arran or Skye'.¹⁴¹ Just as Joyce merely *calls* himself Irish, the clever Irishmen Pound meets in King's Cross only *claim* to be Irish. His admission that these 'charming people', a phrase which has an air of condescension, could be from elsewhere is illogical and comes from an irrational need on Pound's part to disassociate cleverness with Irishness. The deep rooted anti-Irish sentiment of the review, coupled with Pound's insistence in calling the national identity of 'charming' Irishmen into question, upholds the title of his review as not simply an ironic one, but a politically charged statement in which he truly believes. 'The Non-Existence of Ireland' mythologizes Ireland's past into non-existence, making their future as a distinct nation, in his eyes, not just questionable, but impossible. Although he admits to enjoying the company of particular Irishmen, he also goes on to say that he 'simply cannot accept the evidence that they have any worth

¹³⁹ Pound, 'The Non-Existence of Ireland', p. 451.

¹⁴⁰ Pound, 'The Non-Existence of Ireland', p. 451.

¹⁴¹ Pound, 'The Non-Existence of Ireland', p. 451.

as a nation, or that they have any function in modern civilization, save perhaps to decline and perish if that can be called a function'.¹⁴² Masquerading as a literary review, 'The Non-Existence of Ireland' has an inherent political agenda that denies Ireland autonomy and existence and allows Pound to conclude that someone like Joyce could never 'belong' to Ireland.

Pound makes a similar assumption regarding J. M. Synge, arguing that Synge was "rejected" by Ireland and that therefore Ireland no longer has a claim to him. Pound writes, 'Synge claimed Irish descent. He was indeed part of a past and mythical Ireland'.¹⁴³ Although he admits to the previous existence of a 'mythical Ireland', Pound also degrades Synge's nationality, stating that he '*claimed Irish descent*', a strange assertion to make about a man born *in* Ireland. Further, in reference to the riots spurred by Synge's play *The Playboy of the Western World* [1907], Pound argues that when 'Ireland turned against Synge's genius it (Ireland) ceased, quite simply, to exist'.¹⁴⁴ Pound's logic leads him to conclude that Ireland has no claim to Synge on the basis of its rejection of him. 'A nation's claim to a man', he argues, 'depends not upon the locality of his birth, but upon their ability to receive him' – a convenient way for Pound to claim writers like Synge and Joyce for his own performative purposes.¹⁴⁵ Throughout the section of the review devoted to Synge, Pound continues to make apologies for his nationality, claiming that men of genius cannot help where they are born and that ultimately, Ireland did not produce Synge.¹⁴⁶ Pound applies the same logic to Joyce in an attempt to de-Irish him, or at least to characterize him as someone who calls himself Irish without belonging to Ireland or the Irish people as a whole. Whether Joyce would agree that Ireland played no role in producing him might be debated by the scene in *A Portrait*

¹⁴² Pound, 'The Non-Existence of Ireland', p. 453.

¹⁴³ Pound, 'The Non-Existence of Ireland', p. 452.

¹⁴⁴ Pound, 'The Non-Existence of Ireland', p. 452.

¹⁴⁵ Pound, 'The Non-Existence of Ireland', p. 452.

¹⁴⁶ Pound, 'The Non-Existence of Ireland', p. 452.

in which Stephen tells Davin that it was precisely Ireland that produced him, ‘This race and this country and this life produced me [...] I shall express myself as I am’ (P 220).

V. Creating the Myth through Discursive Performativity

Pound went to great lengths to ensure that Joyce’s move from Dublin to cities across Europe would be read as a banishment. The theatrical way in which Pound presented this image of Joyce to the world was achieved through repetitive acts of de-Irishing ‘charming’ Irishmen like Synge and Joyce, creating a rejection, or at least the perception of a rejection, of them by Ireland itself, and awarding them the title of “exile” over “emigrant”. Ireland, according to Pound ceased to exist as soon as it turned against Synge. Similarly, a separation between Joyce and Ireland had to be established in order for Joyce to become part of Pound’s brand of modernism. This rule of rejection meant that exile was an essential aspect of any Irish genius’s existence. Good Irish writers are part of two classes according to Pound, ‘both of which escape from “Ireland” – the one is driven abroad, the other is driven into the wilderness’.¹⁴⁷ His insistence on placing quotation marks around Ireland suggests that he believes no such place truly exists, a statement that cannot be separated from the politics of Empire and its denial of Irish autonomy to an Ireland that was at the time on the verge of independence. Further, the word ‘escape’ implies a necessary removal, a rejection resulting in ejection at the risk of personal danger, perpetuating the myth that Joyce was *forcibly* removed from Ireland. Just as he misleadingly argues that Synge was ‘driven out’ of Ireland’ by ‘local stupidity’ and ‘fled’ to Paris, Pound claims that Joyce, too, escaped Ireland and its archaic literary aspirations by fleeing to Trieste.¹⁴⁸

¹⁴⁷ Pound, ‘The Non-Existence of Ireland’, p. 452.

¹⁴⁸ Pound, ‘The Non-Existence of Ireland’, p. 452.

Pound's description of Joyce fleeing a supposedly backward and provincial land artistically infatuated with rural peasant life in favor of exile abroad helped to reimagine what could more accurately be defined as a willful emigration. Joyce himself develops the idea of forced removal at the close of *A Portrait* when he tells Cranly that he will leave Ireland, a scene which I will explore further in Chapter Four as one of catechistic persuasion in which the question and answer format is meant to both instruct and encourage a particular cultural performance. In this scene Joyce draws us into believing that Stephen's decision, like his own, was a partially forced one. While it is important not to conflate Joyce's and Stephen's experiences, it is also tempting for a reader to do so, and Joyce makes use of the reader's own participation in his performance of exile.

Fundamental to Pound's critical characterization of Joyce as an international and modern artist in exile is the idea that Joyce's works could only have been produced outside Ireland. Pound blames the 'jobbing of bigots and sectarian publishing houses' for Joyce's lack of recognition in Ireland, alluding to 'A Curious History' and Joyce's struggle to publish *Dubliners*. Referring to Synge he claims, 'When you tell the Irish that they are slow in recognizing their own men of genius they reply with street riots and politics', instilling his reviews with their own air of narrow-mindedness.¹⁴⁹ Further, Pound argues that Joyce 'accepts' an 'international standard' of writing. His use of the word 'accept' in referring to Joyce's 'standard' of writing reinforces his surprise at Joyce's cultural identity, suggesting that Joyce's style goes against the expected instincts of an Irish writer by welcoming a mode that is not culturally his own. Pound also implies that, despite the word 'international', belonging to a particular nation is a prerequisite for achieving an "international standard", a phrase much like "world class", which is essentially empty and rests instead on the presumption that in order to be "world class"

¹⁴⁹ Ezra Pound, 'James Joyce', *The Egoist* 4/2 (February 1917), pp. 21-22, in *Pound/Joyce*, p. 89.

it must be of a *particular* world, in this case European.¹⁵⁰ This admittedly restricted opinion of Irish writing (and arguably, the Irish on a broader cultural scale) made it essential to Pound's critical conception of modernism that Joyce was able to 'successfully shed his upbringing' in order to become a more internationally significant artist.¹⁵¹

A study of contemporary reviews of Joyce allows us to witness the discursive creation of Joyce's exile through iterable performances. With the work of Joyce, and in particular, the emergence of *Ulysses*, Valéry Larbaud commented that Ireland made a 'sensational re-entrance into high European literature'.¹⁵² Of course, that is not to say that all critics agreed with Larbaud. Ernest Boyd calls Larbaud's claim rash, writing in *Ireland's Literary Renaissance* [1923] that 'no Irish writer is more Irish than Joyce' and that the concept of a "European Literature" is a myth.¹⁵³ That being said, Joyce was mysteriously absent from the first edition of Boyd's book in 1916 and, when the expanded edition was released in 1923, only ten pages were devoted to Joyce, compared to the sixty-six pages on Yeats.¹⁵⁴ Further, Boyd's *Ireland's Literary Renaissance* is part of a familiar strain in Joyce criticism that read Joyce as Irish but also indebted to a European literary tradition.¹⁵⁵ Like Boyd, Shane Leslie was critical of those that separated Joyce from Ireland and claimed him entirely for Europe, arguing that the pages of *Ulysses* are 'saturated with Catholic lore and citation' and that those who are 'neither of Catholic or Dublin origin' would find it more or less unintelligible. Nothing, Leslie

¹⁵⁰ Pound, *Pound/Joyce*, pp. 28-29.

¹⁵¹ John Nash, 'Genre, place and value: Joyce's reception, 1904-1941' in *James Joyce in Context*, ed. John McCourt (Cambridge: Cambridge University Press, 2009), p. 42.

¹⁵² Valéry Larbaud, 'James Joyce', *Nouvelle Revue Française*, 28 (April 1922), in *James Joyce: The Critical Heritage, Vol. I*, ed. Robert H. Deming (London: Routledge & Kegan Paul, 1970), p. 253.

¹⁵³ Ernest Boyd, *Ireland's Literary Renaissance*, (London: Grant Richards Ltd., 1923), pp. 404-405.

¹⁵⁴ John Nash, "'In the Heart of the Hibernian Metropolis"? Joyce's Reception in Ireland 1900-1940', in *A Companion to James Joyce*, ed. Richard Brown (Oxford: Blackwell Publishing, 2008), p. 111.

¹⁵⁵ Nash, 'Joyce's Reception in Ireland', p. 111. Nash argues, 'Boyd's *Ireland's Literary Renaissance* exemplifies one of the major themes that would become familiar in later critical analyses: Joyce emerges as very much an Irish writer, but one that was yet indebted to a European literary heritage to the extent that he seemed at a crossroads between traditions'.

claimed, could be ‘more ridiculous than the youthful dilettantes in Paris or London who profess knowledge and understanding of a work which is often mercifully obscure even to the Dublin-bred’.¹⁵⁶ Significantly, many of the debates surrounding Joyce’s Irishness centered round his tenuous relationship with Catholicism, epitomized by Leslie’s two reviews of *Ulysses*, one written for the English audience of the *Quarterly Review* and another for the predominantly Irish Catholic audience of the *Dublin Review*. These reviews are a kind of ‘cultural translation’ in which Leslie adopts different cultural references based on the audiences for which he writes.¹⁵⁷ For example, writing for the *Quarterly Review*, Leslie calls *Ulysses* an ‘Odyssey of the sewer’, a phrase which is translated for the audience of the *Dublin Review* as a ‘Cuchulain of the sewer’.¹⁵⁸ These two responses by the same author, Nash argues, ‘only add to the sense of an irresolvable bifurcated reading of Joyce’s texts’.¹⁵⁹ They also demonstrate how performativity draws on cultural citations that might be changed for various audiences and that individual performances are often curated by the audience, thereby instilling an additional performance on the subject.

There were also a number of reviewers that were determined to characterize Joyce as distinctly Irish, and it is easy to see how the often bifurcated reading of Joyce’s works was heightened and polarized all the more for these performances. Wyndham Lewis, one of the ‘men of 1914’ and part of Pound’s inner-circle, reflected in *Blasting and Bombardiering* [1937] that he had thought *A Portrait* ‘sentimental-Irish’.¹⁶⁰ Similarly, John F. Harris remarked in *To-Day* that Joyce’s ‘nervous and impressionistic’ style has ‘some of that “superb and wild” quality of which Synge has spoken’ and reflects the

¹⁵⁶ Shane Leslie, review, *Dublin Review* clxxi (September 1922), pp. 112-119, in *The Critical Heritage*, Vol. I, p. 202.

¹⁵⁷ Nash, ‘Joyce’s Reception in Ireland’, p. 117.

¹⁵⁸ Nash, ‘Joyce’s Reception in Ireland’, p. 117.

¹⁵⁹ Nash, ‘Joyce’s Reception in Ireland’, p. 117.

¹⁶⁰ Lewis, *Blasting and Bombardiering*, p. 266.

‘emotional longings and exaltations which from time to time stir men’s spirit’.¹⁶¹ Harris’s claims here are not only baffling, but also evocative of a cultural stereotyping that depicts the Irish as other and ‘wild’. Drawing on other cultural assumptions, H. G. Wells, although largely complimentary of *A Portrait*, argues that like other Irish writers, Joyce has a ‘cloacal obsession’ for publicizing aspects of life which ‘modern drainage and modern decorum have taken out of ordinary intercourse and conversation’, insisting that ‘no single book has ever shown how different’ England and Ireland are as ‘this most memorable novel’.¹⁶²

Reviewing *Ulysses* in 1922, J. Middleton Murry writes that Joyce is a specifically Irish writer on the basis of his subject matter, rejecting its claims to the European. *Ulysses*, according to Murry, is ‘very big’, ‘hard to read’, ‘difficult to procure’, ‘unlike any other book that has been written’, ‘extraordinarily interesting to those who have patience (and they need it)’, and ‘the work of an intensely serious man’ but European, he claims, is the ‘last epithet to apply to it’.¹⁶³ To be European, Murry argues, ‘means that the author, consciously or unconsciously, accepts the postulates of Western Civilization’, whatever that might mean.¹⁶⁴ Being European, he adds, means accepting the difference between good and evil, along with the principle of order, social laws, and conventions. A European writer, according to Murry, submits to the ‘limitations which the essential social law of taste imposes’.¹⁶⁵ Murry’s generally positive review ends in a comical reiteration of his argument, ‘Mr. Joyce should ride his genius like a hippogriff, if he bitted it with a chain-cable it would still be a tremendous steed, but not a European one. That, never!’¹⁶⁶ The fact that Murry felt the need to devote so much of his review to defining

¹⁶¹ John F. Harris, ‘A Note on James Joyce’, *To-Day* 3/15 (May 1918), pp. 88-92, in *The Critical Heritage*, Vol. I, p. 122.

¹⁶² Deming, *The Critical Heritage*, p. 86-88.

¹⁶³ J. Middleton Murry, ‘Mr. Joyce’s “Ulysses”’, in *The Critical Heritage*, Vol. I, p. 124.

¹⁶⁴ Murry, ‘Mr. Joyce’s “Ulysses”’, p. 124.

¹⁶⁵ Murry, ‘Mr. Joyce’s “Ulysses”’, p. 124.

¹⁶⁶ Murry, ‘Mr. Joyce’s “Ulysses”’, p. 125.

what it meant to be a “European” writer and arguing that Joyce is *not* European is both a reminder of and a reaction to contemporary reviews that sought to performatively claim Joyce as the epitome of European modernism.

Working against a band of reviewers that claimed Joyce and his writings were distinctly Irish, Pound had to establish a physical and stylistic separation that would performatively reflect a deeper separation in terms of place. Of course, Pound had been doing this since 1914 when he argued that ‘[Joyce] gives us things as they are, not only for Dublin, but for every city’, asserting Joyce’s method of realism and his ability to ‘define’ rather than ‘flop about’, but also the apparent separation between the artist and his chosen subject.¹⁶⁷ Despite the fact that Joyce focused exclusively on Dublin in his writing, Pound insisted on the division between Joyce’s work and the actual city of Dublin. According to Pound, Joyce’s writing was outstanding and modern precisely because it ‘appeared not to be from, or definitely locatable in, any place’.¹⁶⁸ In his insistence that Joyce is a universal writer, Pound even argues that if one were to ‘erase the local names and a few specifically local allusions, and a few historic events of the past, and substitute a few different local names, allusions, and events’ the stories in *Dubliners* could be ‘retold of any town’.¹⁶⁹ The idea that Joyce’s stories could be set in any town and were located in Dublin by mere accident was shared by other reviewers. John Nash traces Pound’s influence back to Ireland in a 1917 review written for *The Freeman’s Journal* on *A Portrait*.¹⁷⁰ The unsigned reviewer writes, ‘It is an accident that Mr. Joyce’s book should have Dublin as its background’.¹⁷¹

¹⁶⁷ Pound, *Pound/Joyce*, p. 29.

¹⁶⁸ Nash, ‘Genre, place and value’, p. 44.

¹⁶⁹ Pound, *Pound/Joyce*, p. 29.

¹⁷⁰ Nash, ‘Joyce’s Reception in Ireland’, p. 115.

¹⁷¹ Unsigned review, *Freeman’s Journal*, in *James Joyce: The Critical Heritage, Vol. I*, ed. Robert H. Deming (London: Routledge & Kegan Paul, 1970), p. 98.

For all Pound's attempts to manipulate a particular image of Joyce as a universal artist through the performative repetition of his reviews and the network of little magazines, he glosses over the discrepancies between universality and what it truly means to be an exile. What is most prevalent in stories of exile is a sense of feeling 'out of place' everywhere and therefore universality is a difficult term to apply to exiles that are perhaps experiencing the exact opposite. Edward Said's memoir *Out of Place* describes his early life as a Palestinian Christian with ties to America. Born in Jerusalem, Said grew up largely in Cairo, where he attended English schools, summered outside Beirut, and went to boarding school as well as university in the United States. An exile who found himself always 'dressed differently from the natives, any natives', Said recalls the overwhelming feeling of 'always being out of place'.¹⁷² Although Said conceives of Joyce as an emigrant and not an exile, a shared history of colonialism links the two writers in the way in which they discuss exile. *Out of Place* and *A Portrait*, stories of boyhood which share a central focus on school days, are connected through the sense of colonial exile. In a conversation with the dean Stephen thinks,

The language in which we are speaking is his before it is mine. How different are the words *home, Christ, ale, master*, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language (*P* 250).

Said seems to echo these thoughts when he describes his own experience at school, '[...] I always felt the rift between white man and Arab as separating us in the end, maybe because he was in a position of authority and it was *his* language, not mine'.¹⁷³ These moments show how two unique experiences of colonialism informed Said's and Joyce's understanding and performance of exile through an overwhelming feeling of being out of place.

¹⁷² Edward W. Said, *Out of Place: A Memoir* (New York: Vintage Books, 1999), pp. 168, 3.

¹⁷³ Said, *Out of Place*, p. 144.

Guiding Joyce through Copenhagen in 1936, Ole Vinding asked whether Joyce's decision to leave Ireland was for political reasons. According to Vinding, Joyce responded, 'No, it's because of my books'.¹⁷⁴ Although Joyce admits that his exile from Dublin was not for political reasons, he still claims that he is unwelcome in the city. The term 'unwelcome' implies a social ostracism, possibly as a result of his portrayal of certain Dubliners in his books, causing Joyce to feel he no longer has a social milieu into which he fits. Of course, the interaction between Vinding and Joyce reinforces Joyce's penchant for constructing figures and images of betrayal throughout his life and works. Joyce seems to feel betrayed by his social group in Dublin, making his return, in his eyes, impossible. He tells T. S. Eliot,

Dubliners was banned there in 1912 on the advice of a person who was assuring me at the time of his great friendship. When my wife and children went there in 1922, against my wish, they had to flee for their lives, lying flat on the floor of a railway carriage while rival parties shot at each other across their heads and quite lately I have had experience of malignancy and treachery on the part of people to whom I had done nothing but friendly acts. I did not feel myself safe and my wife and son opposed my going.¹⁷⁵

While Joyce claims that he does not feel safe returning to Ireland, the issue of physical security appears secondary, particularly since the Irish Civil War, which caused his wife and children such distress on their visit in 1922, was long over by the time he wrote Eliot in 1932. Instead, Joyce's prevailing concern seems to be a lack of social security, a feeling of betrayal by his fellow Dubliners. According to Hélène Cixous the combination of betrayal and exile led to a far more complex sense of estrangement.¹⁷⁶

Cixous writes that the betrayal Joyce felt was accompanied by a 'deeper and more painful separation, that of flesh from spirit'.¹⁷⁷ The chosen emigration, in this light, begins to bear some resemblance to what Said calls the 'terminal loss' of an exile whose

¹⁷⁴ Ole Vinding, 'James Joyce in Copenhagen', in *James Joyce: Portraits of the Artist in Exile*, ed. Willard Potts (Seattle: University of Washington Press, 1979), p. 146.

¹⁷⁵ Joyce, *Letters of James Joyce*, Vol. I, p. 311.

¹⁷⁶ Cixous, *The Exile of James Joyce*, p. 502.

¹⁷⁷ Cixous, *The Exile of James Joyce*, p. 502.

‘essential sadness can never be surmounted’.¹⁷⁸ In a letter to Harriet Shaw Weaver regarding *Work in Progress*, Joyce asks why he should ‘go on writing about a place I did not dare to go at such a moment, where not three persons know me or understand me’.¹⁷⁹ Joyce’s justification for not returning to Ireland, according to these letters, is a lack of friendship rooted in feelings of betrayal. Despite these assertions that *Dubliners* was banned in Ireland in 1912, the book was not even published until 1914, long after he left Ireland, fitting comfortably into the critical trajectory that Pound outlined for Joyce.

‘Do the Irish who have gone away and remained away awhile ever return to live contented in their homeland?’, wrote Robert McAlmon, the American “exile”, friend of Joyce’s, and typist of ‘Penelope’.¹⁸⁰ The presumed answer is, of course, no, but the reader comes to such an answer not because it is true but because of the efforts of Joyce, his friends and literary acquaintances, as well as critics following Pound, that ensured the performative repetition of Joyce’s “exile”.¹⁸¹ A careful reading of Joyce’s early reception, informed by his letters, critics, and biographical accounts, reveals the fabrication of what has often been accepted by a certain critical heritage as the truth of Joyce’s exile. Far from a factual description of his emigrant status, the myth of Joyce’s exile is the result of a discursive performativity that ‘produce[s] that which it names’ through a process of iterability.¹⁸² Importantly, such an act cannot be performed by a subject alone. Instead, iterability helps to enable a subject. A subject performs, not through a ‘singular act’, but through a ‘ritualized production’ that sustains and transforms Joyce’s own singular performance of exile into what has often been characterized as its fact.¹⁸³

¹⁷⁸ Said, *Reflections on Exile*, p. 173.

¹⁷⁹ Joyce, *Letters of James Joyce*, Vol. I, p. 312.

¹⁸⁰ Robert McAlmon, *Being Geniuses Together 1920-1930*, ed. Kay Boyle (San Francisco: North Point Press, 1984), p. 234.

¹⁸¹ *Exiles*, too, suggests this.

¹⁸² Butler, *Bodies That Matter*, p. 107.

¹⁸³ Butler, *Bodies That Matter*, p. 95.

CHAPTER THREE

Names and Naming as Cultural Performance

I. Introduction

In 'Eumaeus', Stephen and Bloom sit in a cabman's shelter over a 'cup of choice concoction labelled coffee' (*U* 16.355). A few lines later Bloom encourages Stephen to drink the coffee by 'pushing the cup of what was temporarily supposed to be called coffee' toward him (*U* 16.360). In both these cases the actual substance is distinguished from the language used to define it, and Stephen is led to question the extent to which words (and names) are arbitrary designations that only refer to a particular object in a transient or provisional manner when a namer engages in the *act* of naming. 'Sounds are impostures,' Stephen says, 'like names. Cicero, Podmore. Napoleon, Mr. Goodbody. Jesus, Mr. Doyle. Shakespeares were as common as Murphies. What's in a name?' (*U* 16.362-364). It is not the first time in *Ulysses* that Stephen has repeated this refrain. The implied answer, as Jennifer Levine argues, is that there is no 'inherent truth' in names, instead, they are a practice in 'imposture, of standing in for the thing itself'.¹ Levine uses Stephen's term 'imposture' in order to explain the relationship between sounds (as words which stand in for an object) as well as names and the people that they represent. The word 'imposture' implies a kind of imposition and illusion and carries with it the possibility of deception. Thus, when after the conversation in which Stephen claims that 'Shakespeares were as common as Murphies', Stephen and Bloom come to meet a man who introduces himself as 'D. B. Murphy', the pair, as well as the audience, meet him with a suspicious eye, fully aware that names may be deceitful and that there is little to warn one of the use of a fraudulent name. Indeed, shortly thereafter Bloom turns over a

¹ Jennifer Levine, 'James Joyce, Tattoo Artist', in *Quare Joyce*, ed. Joseph Valente (Ann Arbor: University of Michigan Press, 2000), p. 103.

card with a ‘partially obliterated address and postmark’ and thinks that he ‘detected a discrepancy between [the sailor’s] name (assuming he was the person he represented himself to be and not sailing under false colours after having boxed the compass on the strict q.t. somewhere) and the fictitious addressee of the missive which made him nourish some suspicions of our friend’s *bona fides*’ (U 16.494-499).

Examples of characters self-consciously performing culture in Joyce’s texts abound and are often fundamentally linked to names and naming. If we return to Davin’s question to Stephen in *A Portrait*, ‘What with your name and your ideas...Are you Irish at all?’, it is clear that names are intrinsically linked to cultural performance and often function as cultural markers (P 219). As explained in Chapter One, Davin is not truly questioning Stephen’s Irish birth but rather Stephen’s *performance* of Irishness. Davin is able to call Stephen’s name into question, making an assumption regarding names and cultural authenticity, because Stephen refuses to perform the version of Irishness encouraged by Davin. In *Names and Naming in Joyce*, Claire Culleton points out that Joyce often peopled his texts with names that were common in Ireland from the 1659 census onward, listing such names as Ryan, O’Brien, O’Connor, Fitzgerald, Sullivan, Murphy, Hayes, O’Connell, Walsh, and O’Donnell. The widespread use of these names makes names like Dedalus, Earwicker, and Plurabelle all the more glaring for their otherness.² The cultural weight that names hold, evidenced by the number of times characters draw attention to Stephen’s ‘absurd’ name, demonstrates their importance as part of a wider cultural performance.

All acts of naming entail a performative engagement by the namer and the individual being named, thus bringing about a kind of mutual acting in which cultural identity is never wholly self-styled, but partially formed by the namer. This chapter will

² Claire Culleton, *Names and Naming in Joyce* (Madison: University of Wisconsin Press, 1994), p. 14.

argue that name changing, an act which occurs frequently and with great attention in Joyce's texts, alerts audiences to the performative nature of the naming system. Due to the cultural value attached to names, name changing, in all the forms that will be explored in this chapter, functions as a means of self-consciously engaging in cultural drag, whereby the performer willingly alters something that is generally stable, but potentially arbitrary, alerting an audience that a performance is taking place and undermining the unspoken agreement between the original namer and the named, allowing for the possibility of further name changing through name-play and the misuse of names and titles. The revelation of the naming process as an inherently performative one also exposes greater truths about cultural authenticity as an ideal dependent not only on performance but on the perception of performance.

Joyce's emphasis on name changing and unofficial language means that it is possible to understand performative agency as a kind of fluid relationship between the namer and the named, but also the audience that receives the name. Whereas Butler's theories often rely on an "actor" performing gender for the society in which they live, within the naming system the namer holds a great portion of that performative agency. Joyce's works may therefore be utilized in a re-reading of Butler. Joyce chooses to depict naming rituals and the performances that they produce as operating within a grey area where agency moves between the namer and the named individual.

In focusing on Joyce's presentation of unofficial language, including nicknames, name changes, and name-play, I will bring to light some of the scenarios that Butler does not account for, that names and nicknames often function as iterable components of language and are therefore frequently changed, or at least altered, to suit particular cultural performances. This chapter will begin with an examination of how names function within language and how naming is performative through the examination of Speech Act theory. From there, I will explore how naming rituals fit into Butler's

estimation of performative acts, suggesting that names are not as stable as we like to believe. The next section will deal with the idea of names as cultural markers and the implications that the changeability of names has on maintaining cultural identities through performance. The fourth section focuses more specifically on the performative relationship between the namer and the named, suggesting that performance is always a case of mutual acting. Finally, I will examine name changes in Joyce's works and how the altering of a name reveals a complex negotiation of culture and performance. The chapter culminates in close readings of Joyce's texts which examine casual name changes as well as the use of pseudonyms and acts of name-play, in order to suggest a re-reading of the way in which names fit into critical paradigms of paternity and fatherhood in Joyce's texts. Further, naming is a self-conscious performative act that produces a mutual relationship of acting, whereby both the namer and the named are induced to perform. At the same time, naming rituals highlight the agency within performance, underlining the fact that the names we give to individuals do not always produce the intended action.

II. Names as Arbitrary Markers

Within a theory of speech acts, John R. Searle's study of names begins by claiming that, at first glance, 'nothing seems easier to understand in the philosophy of language than our use of proper names: here is the name, there is the object. The name stands for the object'.³ He goes on to explain that, while true, this account of names ultimately 'explains nothing'.⁴ Searle questions what it means for a name to 'stand for' something and how such a relationship develops. Ultimately, Searle seeks to answer whether or not proper names are really 'shorthand description' and if names 'pick out

³ John R. Searle, *Speech Acts: An Essay in the Philosophy of Language* (Cambridge: Cambridge University Press, 1969), p. 162.

⁴ Searle, *Speech Acts*, p. 162.

[their] referent' in a manner similar to the way descriptions might.⁵ The answer is a complex one, but ultimately Searle concludes that in dealing with such problems an essential fact must first be acknowledged: 'that we have the institution of proper names to perform the speech act of identifying reference'.⁶ What needs to be explored further within the institution of proper names is an implied hierarchical relationship which allows an individual the power to name and thereby perform the speech act which creates the 'identifying reference'. Searle's study does not take into account the act of *changing* names and the performative implications of undermining an otherwise stable and ubiquitous system of performance. Bloom, who throughout *Ulysses* takes on many names, remarks that the sailor who claims to be called 'Murphy' could very well be 'sailing under false colours'. If one is able to sail under 'false colours', perhaps the original designation may not have meant much to begin with, leading to further questions regarding the relevance of names to their subjects as well as the performative implications of naming. In addition, the suspicion that an individual might be using a false name is part of a wider distrust of artifice by the characters within *Ulysses*, hinting at the fact that Joyce's characters are aware of performance as self-conscious.⁷

At the start of his lectures in the second course of general linguistics, Ferdinand de Saussure asks whether there is anything more arbitrary than the words that make up a language.⁸ In Saussure's theory of linguistics, language is much more than a mere 'naming process'. A word, or linguistic sign, unites 'not a thing and a name', but rather, a 'concept and a sound image' where the sound-image is not a 'material sound' but the 'psychological imprint' of a sound.⁹ Therefore, humans are able to think within language

⁵ Searle, *Speech Acts*, p. 163.

⁶ Searle, *Speech Acts*, p. 174.

⁷ Characters' distrust of others' performances will remain a theme in both Chapter Four and Five.

⁸ Ferdinand de Saussure, *Saussure's Second Course of Lectures on General Linguistics (1908-1909)*, ed. and trans. Eisuke Komatsu and George Wolf (Oxford: Pergamon, 1997), p. 1a.

⁹ Ferdinand de Saussure, *Course in General Linguistics*, ed. Charles Bally, trans. Wade Baskin (London: Peter Owen, Ltd., 1959), pp. 65-66.

without having to speak words out loud. Saussure argues that the sign, comprising a concept and a sound-image (or signified and signifier), is arbitrary, citing the existence of a multitude of languages as proof of his point. A young Stephen, too, muses about the existence of diverse names for God due to the presence of other languages. ‘God was God’s name just as his name was Stephen’, he thinks, ‘*Dieu* was the French for God and that was God’s name too’ (P 13). Although the young Stephen concludes that God’s true name is God and that God understands all the languages in which people pray, the moment hints that the potential arbitrariness of names and naming is something that Joyce is thinking about and will later play with in his works.

That is not to say that signifiers are *wholly* arbitrary. Once a language community has decided to call a ‘tree’ a ‘tree’, for example, one cannot begin referring to it as a ‘chair’. What Saussure really means by ‘arbitrary’ is ‘unmotivated’. A sign is arbitrary in the sense that the signifier has ‘no natural connection with the signified’ (that is, they are non-causal).¹⁰ Within this system of language, then, the changeability of names, designations that, like language, are often considered ‘fixed’, hints at the arbitrary nature of *all* signs. Although language does change and develop over time, naming is a particularly performative example of the arbitrary nature of signs as it allows one to knowingly witness the imposition of names and the mutability of names within an accepted cultural system of naming and renaming. Names exist within the arbitrary principle of language in a manner that both acknowledges a certain degree of fixity sustained by the language community as well as the possibility of change.

Bodies That Matter offers a discussion of how names, and particularly name changes for women, fit within an authoritative sexual matrix. In the Lacanian sense of names, Butler argues, one’s body only becomes whole and total over an expanse of time

¹⁰ Saussure, *Course in General Linguistics*, p. 69.

through a 'sexually marked name'. Thus, to have a name is also to enter into the Symbolic, and importantly for Butler, to be coerced into the heterosexual system. Along with the assignment of gender at birth the name performs an authoritative action which 'installs gender and kinship' and functions as a 'politically invested and investing performative'.¹¹ If one takes Butler's use of the word 'invest' to mean to *adorn* someone with certain attributes, and to continue to do so over time through the kind of authoritative force which naming might provide, then it is a performative act which has potential to fit within Searle's description of proper names as a type of speech act.

Although names do not *describe* and have no true definitions, a precept which, Searle argues, cannot be explained away by dictionaries of names as their definitions are only 'contingently true of the bearers', naming is a performative act.¹² Proper names, Searle clarifies, 'function not as descriptions, but as pegs on which to hang descriptions'.¹³ Searle's momentary use of clothing as a metaphor for names and naming practices is echoed in Butler's 'invested and investing' performative, suggesting that names are not simple descriptors, but a performative engagement with description. These two theories, although functioning within different contexts and with distinct premises, both hint at naming as an enacting process that also supports a theory involving a specifically performative relationship between the namer and the named.

Butler highlights the ability to change one's name (and here she refers specifically to women) within the context of inculcation into a heterosexual and patriarchal system. She argues that because patronymic names endure over time the heterosexual system only remains secure through a 'ritual exchange of women'.¹⁴ At some point women often shift their 'patronymic alliance' by conducting a name change. Therefore, the name, for

¹¹ Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (London: Routledge, 1993), p. 41.

¹² Searle, *Speech Acts*, p. 166.

¹³ Searle, *Speech Acts*, p. 172.

¹⁴ Butler, *Bodies That Matter*, p. 110.

women, is not a wholly permanent or fixed aspect of their identity. Instead, the changeable name is valued and any identity that seeks security in the name is also dependent on paternity and marriage.¹⁵ If the normative social system relies on the changeability of women's names then the name itself is necessarily an impermanent, rather than fixed, aspect of the self.

The appearance (or illusion) of overall permanence requires the very changeability of the female name, which, Butler argues, is 'an abbreviation for a social pact or symbolic order that structures the subjects named through their position in a patrilineal social structure'.¹⁶ In such a system, naming practices involve a kind of coercive unspoken agreement between the namer and the named subject. However, like language itself, names are not necessarily fixed markers of identity. Butler takes for granted the perceived permanence of the male name as well as the possibility of reclaiming agency in female name changes or name-play, and how name changing re-inserts an individual into a more self-conscious cultural drag performance.¹⁷ As Searle argues, for proper names to be accurate 'descriptions' of identity, they would have to change over time with any transformation of the object, highlighting the potential inaccuracies of what are often considered 'fixed' names.¹⁸ Indeed, names would have distinct definitions or meanings for the different people to which they referred.¹⁹ When Stephen calls names 'impostures' and claims that 'Shakespeares were as common as Murphies' he is, in part, referring to the impossibility of using names as definite and

¹⁵ Butler, *Bodies That Matter*, p. 110.

¹⁶ Butler, *Bodies That Matter*, p. 110.

¹⁷ Claire Culleton, 'Naming and Gender in James Joyce's Fiction', *Names: A Journal of Onomastics* 39/4 (1991), p. 303. In this early essay Culleton describes the way in which Joyce's women characters 'mutiny' against their names as well as 'manipulate, truncate, and violate the names of others to mete out a particularly literary and rhetorical revenge against the patriarchal constructs of naming in Victorian Dublin'.

¹⁸ Searle, *Speech Acts*, p. 166.

¹⁹ Searle, *Speech Acts*, p. 166.

distinct identifiers due to their repetitive nature, further emphasized by the possibly false Murphy they meet.

In order for names to be described as ‘referential’ an initial *act* of naming must first occur. In J. L. Austin’s lectures *How To Do Things With Words*, he studies naming as a ‘performative utterance’ by specifically exploring the act of christening a ship. As Austin describes it, an utterance becomes a performative one not when it *describes* doing something but when, in saying something, it also *does* something.²⁰ Thus, when a culturally authorized speaker says, ‘I name this ship the *Queen Elizabeth*’, the speaker does not describe the naming of a ship, but is instead actually engaged in an illocutionary act which *performs* the action of naming.²¹ Jacques Derrida makes a further distinction based on the difference between ‘using’ and ‘citing’ a name, clarifying that there is an important difference between a speaker simply ‘using’ a name as a means for identification and a speaker ‘citing’ a name by performing the act of naming.²² This distinction might be used to examine the ways in which nicknaming, for example, is a particularly performative act.

Although names can and do change, individuals rarely make any official effort to change their names. Therefore, when one individual nicknames another the namer creates a new performative relationship in a parody of the naming system. Because the named individual does not have to accept their unofficial name, this act of naming is marked by a kind of instability that must be fixed through a continuous repetition of the nickname during which an individual is simultaneously reading his or her cultural role and being read by it. Although Joyce’s nicknames are often presented as already institutionally

²⁰ J. L. Austin, *How To Do Things With Words*, ed. J. O. Urmson and Marina Sbisa (Oxford: Clarendon Press, 1975), pp. 6-7.

²¹ Austin, *How To Do Things With Words*, p. 5.

²² Jacques Derrida, ‘Signature Event Context’ [1972] in *Limited Inc* (Evanston: Northwestern University Press, 1988). See also Christopher Norris, *Derrida* (London: Fontana Press, 1987) and Jonathan Culler, *On Deconstruction: Theory and Criticism after Structuralism* (Ithaca: Cornell University Press, 1982).

secure, whether it is the diminution of ‘Gertrude’ to ‘Gerty’, the schoolyard nickname of ‘Nasty Roche’, the marital pet-name ‘Poldy’, or Malachi Mulligan’s nickname ‘Buck Mulligan’, nicknames are not always accepted by those being renamed and negotiations can occur within the hierarchical relationship that is implied in the formation of a nickname. Further, when nicknames are not accepted they may still be used in the absence of the nicknamed person, as ‘Little Chandler’, for instance, is utilized by the narrator of ‘A Little Cloud’, depriving Thomas Chandler of the power and ability to negotiate the terms of his naming.

Once named, utterances become referential when the speaker and listener both ‘associate some identifying description with the name’ and its utterance is sufficient in satisfying the ‘principle of identification’ by allowing the speaker and listener to ‘substitute an identifying description’.²³ Derrida describes the system of words gaining referentiality through a process of iterability, and, as described in the previous chapter, iterability can become a performative process. He asserts that, unlike ‘constative utterances’, or utterances which merely describe, performatives do not ‘describe something which exists outside of language and prior to it’ but rather produce or transform situations.²⁴ The appearance of unity between the signifier and the signified, he argues, only ‘constitutes itself by virtue of its iterability’ and by repetition in the absence of its referent as well as the signified.²⁵ Although the process of iterability begins with the initial act of naming, it is also necessary to study subsequent acts of naming, including the changing of names, nicknaming, misuse of names, and instances of name-play. These moments of transformation re-articulate an individual’s engagement with cultural performance, whether that involves an exaggerated version of a born or inherited culture or an interpretation of another chosen culture through a culturally marked name.

²³ Searle, *Speech Acts*, p. 171.

²⁴ Derrida, ‘Signature Event Context’, p. 13.

²⁵ Derrida, ‘Signature Event Context’, p. 10.

Derrida opens 'Signature Event Context' by asking if the signifier 'communication' actually 'communicates a determinate content, an identifiable meaning, or a describable value', sparking an ill-tempered and bitter debate between himself and Searle, the man he refers to as Austin's heir.²⁶ In order to even ask the question, Derrida claims, we must have a predetermined concept of what the term 'communication' means, but that he is specifically concerned with the polysemy of communication, that is to say, of dissemination and how it functions within a language community.²⁷ Searle, who believed that it was entirely possible to read Austin as he intended to be read, alleged that Derrida misread Austin's work due to his misguided focus on literary style, allowing rhetoric to overwhelm Austin's straightforward argument.²⁸ 'Signature Event Context' arises out of Derrida's refusal to 'take it as a matter of fact that Austin had succeeded in saying what he means or meaning what he says'.²⁹ Derrida's focus is on the language community and the potential for confusion through a process of iterability. Far from adhering to Searle's belief that a text can be 'properly' read, Derrida examines iterability through the notion of grafting, the possibility of a text taking on new and unforeseeable contexts.³⁰

Despite their differences, Derrida, and Butler, who practices a kind of Derridean approach to the performative, echo aspects of Austin's original approach to naming and the performative. Butler chooses an example similar to Austin's christening of a ship, that of baptism, in order to explore how one's proper name '*comes to refer*', at first through a 'preliminary set of descriptions' that begin to fix a referent. Eventually, that referent comes to refer 'regardless of its descriptive features'. The 'initial baptism' begins

²⁶ Derrida, 'Signature Event Context', p. 1.

²⁷ Derrida, 'Signature Event Context', p. 2.

²⁸ Norris, *Derrida*, pp. 178-180.

²⁹ Norris, *Derrida*, p. 177.

³⁰ Norris, *Derrida*, p. 178.

a process of a particular name referring to a specific individual.³¹ Baptism, Butler argues, is a citation of an ‘original fixing’, a ‘reiteration of the divine process of naming’ which invokes the act of naming that God performs on Adam.³² As such, baptism ‘produces that origin *again* through mimetic reiteration’.³³

Butler’s explanation of how names become referential rests on a notion of the performative based on an imitation of an original act of naming which contributes to a Derridean iterability, a repeated citationality that ‘enact[s] its own referent’ but also allows for the possibility of mutation as it undergoes a constant process of re-articulation and re-signification.³⁴ An examination of how names, too, must submit to a process of re-signification would only enhance Butler’s study of the naming system as a performative one. That Butler describes the act of naming as something that is *performed* by God on Adam is an important distinction which brings to mind the performative relationship between the namer and the named. Such naming systems are perpetuated through an instruction in the right intention and usage of the name, thereby fixing its referent. Importantly for Butler, the patronym becomes an archetype of the ‘rigid designator’ that continues to “‘fix” a person through time only on the condition that there is no change of name’.³⁵ Indoctrination within a normative heterosexual matrix depends upon the fixed nature of the patronym through a mimetic baptismal ritual as well as the malleability of the female name within a stable system of naming. The changeability of the female name also necessarily includes titles as titles are perhaps even more malleable than names themselves and promote a hierarchical system in which the male title is allowed to stay the same while the female title might undergo changes. However, Butler’s system of naming does not account for the ways in which names are changed daily, how

³¹ Butler, *Bodies That Matter*, p. 160.

³² Butler, *Bodies That Matter*, p. 160.

³³ Butler, *Bodies That Matter*, p. 161.

³⁴ Butler, *Bodies That Matter*, p. 107.

³⁵ Butler, *Bodies That Matter*, p. 163.

‘Leopold Bloom’ becomes ‘Henry Flower’, ‘Marion’ turns into ‘Molly’ (or ‘Mrs. Marion Bloom’), ‘John Eglinton’ is transformed into ‘Mageeglinjohn’, or ‘Malachi Mulligan’ into ‘Buck Mulligan’, for a few examples. Nor does she consider casual name changes, pseudonyms and pennames, nicknames, name-play, or the purposeful misuse of names and titles, all of which find a place within Joyce’s works and have their own set of performative and cultural consequences.

III. Naming and the Performative

The study of names and naming in Joyce’s work reveals that no name, including the patronymic name that Butler would consider ‘fixed’ (even if only through social construction), is wholly immune from the changeability of names. Rather, names can and do undergo transformations through nicknaming, legal or casual name changes, the misuse of names, or name-play. The transformative possibilities of names has an implication for cultural performance as a partially self-conscious act by both the actor and audience, or named and namer. When Stephen claims in ‘Eumaeus’ that names are ‘impostures’, Bloom agrees, ‘Yes, to be sure, Mr. Bloom unaffectedly concurred. Of course. Our name was changed too, he added, pushing the socalled roll across’ (*U* 16.365-366). Bloom admits that his name, a patronymic name which is meant to hold a sense of permanence, was in fact changed, a statement emphasized in context when he pushes the ‘socalled’ roll toward Stephen, separating language and that which we name *through* language and hinting that the namer plays a performative role in labelling an object or subject. Bloom’s admission that his name has been changed in an official capacity comes after the reader has witnessed Bloom undergo over seventy name changes throughout the text of *Ulysses*.³⁶ Within such a dynamic, names must be examined for

³⁶ Culleton, *Names and Naming in Joyce*, p. 34.

the relationship that exists between the namer and the subject being named and for the cultural performance that is begun through naming.

Importantly, names are typically *given* to one rather than chosen. In life, names are conferred on a person by their parents and the official act of naming is often marked by culturally important rituals such as baptisms and christenings. In literature this is also assumed, but one must additionally take into account the role of the author as namer. Even nicknames or shortened names are *given*, authorized names. When Stephen compares the milkwoman to Kathleen ni Houlihan in 'Telemachus' he thinks, 'Silk of the kine and poor old woman, names *given* her in old times' (*U* 1.403-404, emphasis added). In such a structure, a performative relationship is initiated between the namer and the named individual. The deliberate decision to bestow names like 'silk of the kine' and 'poor old woman' upon a Mother Ireland figure carries with it distinct connotations relating to a particular vision of nationhood, demonstrating the various ways in which naming might be utilized for performative ends. The performative relationship, which is by necessity hierarchical and places a degree of performative power upon the namer, might be transformed and some agency reclaimed when a named individual becomes a namer or when an individual decides to alter or change their name, thus engaging in a new, more self-conscious performance. In Butler's study of drag performance, the performer, or 'actor', performs gender to society in order to be accepted within societal norms or to allegorize or subvert them. Butler argues that one is given a sense of physical existence in part through the authoritative assignment of gender at birth. Of course, names and gender are not physical in the same way, but their materiality arises from a similar authoritative and performative action.

The assignment of a gender at birth begins a coercive process of gendering. In addition to gender, naming comes with a set of cultural and social associations, and it is sometimes expected of the named individual to act in accordance with their given name

and only then does the name also become valid. Although names are partially arbitrary and are not necessarily considered fateful, a link sometimes exists in Joyce between naming and physicality in both official given names and nicknames ['Rody Kickham', 'Thomas Squaretoes', 'Heron' (who is said to have bird-like features), or 'Little Chandler', for example]. These examples, although not representative of how all names function in Joyce's texts, provide evidence of the physical ways in which names socialize the individuals to which they belong.

When names are assigned at birth they produce their own specific nominal effects. In *The Grammar of Names*, John M. Anderson argues that when a particular name is chosen it often reflects the namer's 'social class or geographical provenance or religion or some other classification and/ or her/ his wish to assign the name to a different class'.³⁷ Thus, names, even if they are not exhaustively descriptive, help to define the individuals to which they have been assigned, especially when associated with a particular culture. Anderson uses the common practice in English name-giving of assigning names based on their 'positive' meaning. For instance, if one considers the examples of names like *Modesty*, *Patience*, and *Felicity*, the namer might wish that the so-named child will be endowed with what they think of as these virtues and therefore will live up to their given name.³⁸ Similarly, it is, as Culleton notes, significant that the names *Molly* and *Milly* are so alike. Although they bear a familial connection, rather than an invocation of virtuosity, the names *Molly* and *Milly* may still be said to induce a specific set of actions. Culleton is right to draw attention to a fact that Bloom himself reflects on in 'Hades'. 'Molly. Milly,' he thinks, 'Same thing watered down' (*U* 6.87). Culleton argues, 'Milly is another version of Molly – someone who acts, behaves, dresses, and looks like Molly because her name wills it'.³⁹ That being said, naming a

³⁷ John M. Anderson, *The Grammar of Names* (Oxford: Oxford University Press, 2007), p. 94.

³⁸ Anderson, *The Grammar of Names*, p. 85.

³⁹ Culleton, *Names and Naming in Joyce*, p. 119.

daughter *Patience* by no means guarantees that she will be a patient person. In fact, it is just as likely that *Patience* will turn out to be an altogether *impatient* person and, although it defies our initial expectation, the performance that takes place would be by the *namer* on behalf of the *named*.

The interplay of performance in these relationships is all the more compelling when one considers the cultural weight that names often hold. For instance, in ‘A Mother’, the narrator notes that, ‘When the Irish Revival began to be appreciable Mrs. Kearney determined to take advantage of her daughter’s name and brought an Irish teacher to her house’ (*D* 117). Shortly thereafter the narrator observes, ‘Soon the name of Miss Kathleen Kearney began to be heard often on people’s lips’ (*D* 118). The narrator specifies, ‘the name of Miss Kathleen Kearney’ rather than, for instance, ‘people were often heard talking of Miss Kathleen Kearney’. The narrator underscores the performative cultural value of Kathleen’s name and demonstrates that it was in part through her name that she gained celebrity in Dublin. Additionally, a second Kearney daughter, who also sent ‘Irish picture postcards’ with Kathleen and presumably joined her in the study of the Irish language, remains nameless, emphasizing the fact that, in a story about a mother, Kathleen’s minor role as a daughter who sings nationalist songs rests largely upon the cultural importance and performative use of her name within nationalist circles. Kathleen’s role in her community is less significant than her mother’s performance of national belonging on her behalf, in part through an act of naming, and then the ‘taking advantage’ of that name.

While names are an important aspect of the performative perpetuation of the idealized heterosexual model, they do not hold as significant a place in Butler’s overarching argument on drag and gender performativity. Naming itself is a performative act and fits into Butler’s definition of performative acts as ‘authoritative speech’ and ‘statements that, in the uttering, also perform a certain action and exercise a binding

power', a definition which seems remarkably close to Austin's explanation of 'performative utterances' (although her emphasis on the iterable is inherited from Derrida).⁴⁰ Butler argues that performative acts are situated within networks of 'authorization and punishment' and that they tend to include 'legal sentences, baptisms, inaugurations, declarations of ownership, statements which not only perform an action, but confer a binding power on the action performed'.⁴¹ Butler's giving weight to the 'binding power', a phrase that is repeated in her explanation of performative acts, results in a more coercive and authoritative relationship when applied to naming rituals. Her explanation is perhaps too focused on the 'binding power' and does not account for those who are not coerced into action by their names, nor does it offer an explanation for unofficial naming rituals, such as nicknaming, whereby an individual does not necessarily have to accept their new name. Butler's examples, shaped by her specific perspective on gender, expand upon Austin's list of performative utterances which include the marriage ceremony, naming, the leaving of wills, and the making of bets. Although naming exists as a performative in both, through baptism or the christening of a ship, for instance, Butler does not expand upon how names and naming processes might fit into her conception of gender performativity and drag performance. However, as one learns from reading Joyce, names and naming practices play an important role in situating an individual within a social and cultural world, and as such, should be examined within a study of both gender and cultural performance, particularly when one considers that names often function as indicators of both gender and culture. Engaging in drag often includes name-play or name-changing, demonstrating how names function performatively and enable a person to reclaim agency within the standard naming system by practicing a more self-conscious performance of culture.

⁴⁰ Butler, *Bodies That Matter*, p. 171.

⁴¹ Butler, *Bodies That Matter*, p. 171.

Butler argues that drag ‘constitutes the mundane way in which genders are appropriated, theatricalized, worn, and done; it implies that all gendering is a kind of impersonation and approximation’.⁴² The ability to change one’s name might also offer a unique perspective on cultural drag performance by allowing the name to be something *chosen* and self-conscious rather than something *given* or bestowed upon an individual. In ‘An Encounter’, which Fritz Senn argues is essentially a story about the ‘naming and renaming’ of Mahony, the narrator tells Mahony, ‘In case he asks us for our names [...] let you be Murphy and I’ll be Smith’ (*D* 18).⁴³ As Senn points out, from this exchange, one may deduce that the unnamed narrator is not called ‘Smith’. Further, remembering Stephen’s comment that ‘Shakespeares were as common as Murphies’, one might also infer that there is a cultural connection between the characters and the names the narrator chooses for them to pass under. Although brief, this exchange between the narrator and his friend Mahony demonstrates the way in which names may be worn as costume. Senn reasons that names in this story function as ‘drapery’, ‘something assumed, put on, and sometimes changed’.⁴⁴ In a sentence which he remarks Saussure would approve of, Senn argues that even in the earliest pages of *Dubliners* it is clear that there is ‘something arbitrary about naming’.⁴⁵ His observation bears a striking resemblance not only to Saussure, but to Butler’s early studies on how drag depicts the everyday way in which gender is ‘appropriated, theatricalized, worn and done’.⁴⁶ Like performers of drag who theatricalize and wear the sign of gender on their bodies, the quick decision in ‘An Encounter’ to go by Murphy and Smith indicates the way in which names might function as another form of cultural drapery.

⁴² Judith Butler, ‘Imitation and Gender Insubordination’, in *The Judith Butler Reader*, ed. Sara Salih and Judith Butler (Oxford: Blackwell Publishing, 2004), p. 127.

⁴³ Fritz Senn, ‘Naming in “Dubliners” (A First Methemeneutic Fumbling)’, *James Joyce Quarterly* 24/4 (Summer 1987), p. 466.

⁴⁴ Senn, ‘Naming in “Dubliners”’, p. 466.

⁴⁵ Senn, ‘Naming in “Dubliners”’, p. 465.

⁴⁶ Butler, ‘Imitation and Gender Insubordination’, p. 127.

When names have cultural value and they are exchanged for another culturally marked name, the new namer engages in a self-conscious performance of culture that becomes highly visible to those aware of the name-change. During a discussion between Stephen and Cranly in *Stephen Hero*, Cranly tells Stephen of the German population in Dublin who were making money by opening pork-shops. Cranly remarks, 'I often thought seriously [...] of opening a pork-shop, d'ye know...and putting Kranliberg or some German name, d'ye know over the door...and makin' a flamin' fortune on pig's meat', implying that if he were to open a pork-shop with the name 'Cranly' over the door, it would not be as lucrative (*SH* 104). Cranly, aware of the cultural value of names, jokes about using the name 'Kranliberg' in order to profit by a self-conscious performance of culture.

In Butler's theory, often the 'actor' performs gender for the society in which they live, meaning that performative agency must be placed with an individual (and that individual is sometimes marginalized as is the case with drag culture). Within naming practices, the namer holds a degree of performative agency, an agency which in Butler's estimation is authoritative and coercive. However, Joyce's analysis of naming is far more nebulous, demonstrating how agency is a fluid, rather than an entirely stable and ingrained power. Joyce's focus on unofficial language means that agency often shifts between individuals, offering a much more accurate depiction of such acts as nicknaming than Butler puts forward. Name-play, the changing of names, and the misuse of names and titles in Joyce allows for a new kind of cultural transgressiveness. Joyce demonstrates that names function as an iterable component of language, and as such, it is perfectly plausible for them to be altered or changed over time to suit a cultural performance. Joyce highlights the transitory nature of words and the adaptability of language to point out that if language can be changed and words are sometimes insufficient at definitively standing in for certain objects, then certainly names, too, are not to be thought of simply as

permanent fixtures of one's identity but are instead able to be adapted, misused, punned, and even changed altogether. Joyce points out the difficulty of knowing what a proper name is, forcing us to examine the different manifestations of Molly's name, for instance, or Bloom's. The unknowability of an individual's inner-self versus outward appearance is something that I bring out throughout these chapters to highlight the self-conscious nature of cultural performance in Joyce's works. The way in which we use names, nicknames, and titles (as part of names), can, sometimes misleadingly, pinpoint nationality, social status, gender, marital status, and other aspects of one's cultural identity, thus coercing an audience into anticipating a certain performance, which does not always align with the received performance. Coercion, unlike in Butler, often exists at the level of perception.

On first hearing of Nora's surname, Barnacle, Joyce's father John Joyce was amused, commenting that Nora would always stick with Joyce.⁴⁷ His joke comically suggests a connection between names and personality, and thus actions. Although John Joyce's joke might appear to have only a trivial connection to Joyce's own nominal practices, Culleton notes that name-play was a common pastime in Ireland and had a special place within the history of Irish satirical tradition, citing name-play and its relationship with Irish Bardic tradition, a connection which she dates back several hundred years.⁴⁸ The 'disfiguring' of names, she argues, was reserved for the 'Irish bard who was both feared and admired for his ability to "nail a name" on a friend or foe'.⁴⁹ The practice of 'nailing a name' is witnessed numerous times in Joyce's works and Culleton examines this kind of name-play as a tool for revenge in 'Scylla & Charybdis'.

The use of name-play as revenge, according to Terrence Des Pres, was an ancient tradition. He describes a story of a Bard called 'Teig' who threatened to 'nail a name' on

⁴⁷ Culleton, *Names and Naming in Joyce*, p. 117.

⁴⁸ Culleton, *Names and Naming in Joyce*, p. 95.

⁴⁹ Culleton, *Names and Naming in Joyce*, p. 97.

his patrons, an action that carried with it the potential to ruin their tribal standing, reputation, and honor.⁵⁰ Des Pres and Culleton also cite W. B. Yeats as practicing this ‘ancient form of retaliation’ by ‘rat-rhyming’ the Abbey Theatre patrons.⁵¹ As examined in the previous chapter, Joyce uses a similar tactic in writing ‘Gas from a Burner’ and calling out Dublin publishers. Although he does not necessarily engage in the practice of ‘nailing a name’ on Maunsel & Company, he does begin to play with names in the poem, citing ‘Patrick What-do-you-Colm’ and ‘John Milicent Synge’, as well as naming the Dublin places that George Roberts was so fearful to print.⁵² Joyce takes this performance a step further when Stephen uses the method on his audience in ‘Scylla & Charybdis’. If name-play can be used so successfully for revenge, as critics like Culleton have already argued, then the act of name-play must be further examined for the power it allows the namer and the way in which it alters the pre-existing performative relationship.

Name-play satirizes and allegorizes the performative relationship between a namer and the named individual in the initial act of naming by allowing an audience to witness naming in its original use as a performative act. In this way, the namer engages in performance by *renaming* the subject. Culleton points out that early Irish satirists were ‘feared for their maleficent verses, their mockery, and their magically injurious incantations’. Stephen, she argues, engages in this kind of office in the library, ‘exercising in his nameplay a linguistic and intellectual revenge that is aimed at an unsuspecting audience’.⁵³ Of course, Joyce was famous for his decision to use real people in his texts. Within this context, Stephen renames John Eglinton (a man who has already renamed himself) ‘Mageeglinjohn’, merging Eglinton’s given name and his chosen

⁵⁰ Terrence Des Pres, *Praises and Dispraises: Poetry and Politics, the Twentieth Century* (New York: Viking Press, 1988), p. 42.

⁵¹ Culleton, *Names and Naming in Joyce*, p. 97.

⁵² James Joyce, ‘Gas from a Burner’ in A. Walton Litz and John Whittier-Ferguson, *James Joyce: Poems and Shorter Writings* (London: Faber and Faber, 1991), p. 261.

⁵³ Culleton, *Names and Naming in Joyce*, p. 95.

penname and thus exerting power over him and taking back a bit of the performative agency Eglinton gained through his name change. Culleton describes Stephen's name-play in the library episode in what could be argued is an example of Stephen engaging in renaming and name-play for the purpose of enacting a kind of performative agency over the others, in an episode in which Stephen bitterly constructs a divide between himself and the literary players he feels have passed over him. Culleton states,

As a means of retributive immortality, Stephen uses naming and nameplay to render his friends, his enemies, and his rivals immortal – not only so that they might live forever in infamy, but so that he may reuse them, refashion them and regurgitate them at will in his fiction, endlessly generating them at his own discretion and for his own bizarre pleasure in an act of never-ending literary paternity.⁵⁴

Stephen mimics the act of naming and, in doing so, engages in a performative relationship with those he names, exerting a kind of power of identification over them, a power which Joyce expertly exploits in using real-life people as characters in his texts, re-imagining his own history as he would like it to be remembered.⁵⁵ Culleton pays less attention to the fact that the 'linguistic, political, and academic razzle-dazzle' belongs not just solely to Stephen, but to Joyce. Joyce peopled his texts with real-life Dubliners, and in 'Scylla & Charybdis', through Stephen, he mercilessly names and renames characters like John Eglinton, A. E., and Richard Best, while leaving others mysteriously and conspicuously unnamed. I intend to examine the library scene at the close of this chapter to further discuss how names are utilized toward culturally performative ends, where name-changing begins a kind of cultural drag performance and alerts others that such a performance is taking place in which those who decide to undergo even casual or

⁵⁴ Culleton, *Names and Naming in Joyce*, pp. 107-108.

⁵⁵ Clare Hutton explains the role that fiction can play in re-imagining history, a role that is, in this case, arguably also a performative one. She says of 'Scylla & Charybdis' that the episode 'is a carefully historicized fiction and fiction, as literary historians know, can be a powerful rival to history'. Clare Hutton, 'Joyce and the Institutions of Revivalism', *Irish University Review* 33/1 (2003), p. 130.

temporary name changes reveal themselves to be more susceptible to the act of name-play by others.

Culleton's *Names and Naming in Joyce* offers an onomastic study of Joyce's works, focusing on a variety of topics which explore the way in which names function in his texts: naming and allusion, naming and history, naming and gender, naming, name-play, and revenge, and naming and identity. In contrast to Culleton's work, I am most interested in how names and naming practices in Joyce's texts might be read through a framework of performativity, and more specifically, the way in which name-changes transform performances, reflecting a kind of anti-realist reading of naming. Culleton argues, 'In literature, as in life, a person or character is often given a name that, upon examination, may seem to have a telling or amusing relationship to his or her personality, appearance, or job'.⁵⁶ For instance, Culleton points to Stephen's childhood rival, 'Heron', who has a bird-like appearance, and even 'uses language that is appropriate to his nominal circumstance' as his name begins to become totemic.⁵⁷

However, if sounds are impostures, signs are at least 'unmotivated', and names are similarly arbitrary designations, then the performative relationship that allows for names to become 'amusing' or 'telling' must be examined. Within a stable system of naming and within texts that show culture to be partially self-consciously motivated and performative, various incidents of name-changing reflect an ongoing and knowing performance of culture in which name-changers engage in cultural drag performances, allowing the audience to witness the very act of naming as an inherently performative one. For example, in 'A Little Cloud', Little Chandler makes an observation regarding cultural performance and names when he considers writing under the penname T. Malone Chandler, thinking that he would better appeal to a particular set of English critics who

⁵⁶ Culleton, *Names and Naming in Joyce*, p. 111.

⁵⁷ Culleton, *Names and Naming in Joyce*, p. 33.

would be searching for the ‘Celtic note’ in his poetry. Like Mrs. Kearney in ‘A Mother’, Little Chandler seeks to take advantage of names and naming and their relevance to cultural performance by self-consciously engaging in a performative act of name-changing.

IV. Naming as a Case of Mutual Acting

At the start of *Ulysses*, as Buck Mulligan thrusts a mirror in his face and commands, ‘Look at yourself [...] you dreadful bard!’, Stephen peers into the mirror ‘cleft by a crooked crack’ and examines himself, acknowledging that it is the way in which Mulligan (and others) see him (*U* 1.34-36). Looking into the mirror and with his hair on end he wonders, ‘Who chose this face for me?’, first bringing the audience to think of his parents, and second, of the man behind the character, of Joyce, writing the Stephen that we read on the page (*U* 1.36-37). Stephen’s lack of agency with regard to his face reiterates the role of his parents (as well as Joyce) in fashioning his identity and foregrounds his answer to the later question, repeated several times in *Ulysses* and taken from Juliet’s balcony scene in *Romeo & Juliet*. ‘What’s in a name?’, Juliet asks, and immediately lays out an answer, ‘That which we call a rose/ By any other word would smell as sweet./ So Romeo would, were he not Romeo called’.⁵⁸ Juliet’s assumption falls within a basic linguistic framework of names and language as arbitrary designations of identity. Simply put, Juliet’s belief rests upon the fact that if Romeo were not *called* Montague they would be allowed to be together. Names, according to Juliet, are separate from the individuals they purport to represent. Stephen responds to the same question, thinking, ‘That is what we ask ourselves in childhood when we write the name we are told is ours’ (*U* 9.927). While distinct, both Juliet’s and Stephen’s conclusions point to

⁵⁸ William Shakespeare, *The Most Excellent and Lamentable Tragedy of Romeo and Juliet* [1597], in *The Norton Shakespeare* (New York: W. W. Norton & Company, Inc., 2008), II.i.85-87.

the initial act of naming and the authority given to the original namer. Stephen is *told* his name is 'Stephen', just as Romeo was *told* his name was Montague, thus implying a kind of investing performance between the person naming and the person being named. Naming is a process which places the majority of nominal authority in the hands of the one doing the naming and thereby bestows a performance onto the named individual.

Stephen's answer to Juliet's question carries with it a degree of bitterness as a result of his apparent lack of agency. His feelings are understandable because names, Culleton argues, 'prescribe and maintain our behavior', they may 'order and stifle, codify and smother' and thus, characters in fiction are often found to be in rebellion against both their names and the naming system.⁵⁹ I would adjust Culleton's argument to state that names are only *meant* to or *attempt* to 'prescribe and maintain our behavior', but that it is not necessary that they succeed. If names are meant to prescribe and maintain a certain behavior in the one to which they come to refer, then the relationship between the original namer and the named becomes more important than the name itself as there is an implied authority given to the namer which initiates a kind of mutual acting.

In a study of names and naming practices in *A Portrait*, David Robinson argues that one of Joyce's goals in the book is to 'expose the structure of personality as a dialectic between internal and external determinants, where fixity and fate are both illusory'.⁶⁰ What Robinson means is that names are only ever 'momentarily significant' and, like all words, undergo a 'continual redefinition according to situation and function'.⁶¹ Robinson's article explores the ways in which names are 'nominally self-

⁵⁹ Culleton, 'Naming and Gender in Joyce's fiction', p. 303.

⁶⁰ David Robinson, "'What kind of a name is that?': Joyce's Critique of Names and Naming in 'A Portrait'", *James Joyce Quarterly* 27/2 (1990), p. 325.

⁶¹ That names are 'momentarily significant' relates to my argument that characters in fiction are always and only 'manifest', that is, they are only as they appear on the page and that much of a character's "inner-depth" is assumed by the reader, implicating the reader in the performance of character, creating a unique relationship between the character, writer, and the wider readership. I will continue this kind of analysis in the final chapter of this thesis in which I explore drag balls in relation to 'Circe'.

conscious' and 'confront (or fail to confront) their own mutability'.⁶² Although Robinson does not speak directly of a performative relationship between the internal and external determinates which he describes as contributing to personality development, it is not difficult to see how the process of naming is performative, where a namer, at least partially, performs on behalf of the named and thereby contributes to the named person's perceived personality.

Characters are named and inherit cultural precepts which are attached to their name, beginning a kind of mutual performance in which both the namer and the named individual engage. 'You make good use of the name', Eglinton tells Stephen, 'Your own name is strange enough. I suppose it explains your fantastical humour' (*U* 9.949-950). Eglinton's comments imply two interesting and, at, first, contradictory statements. First, Stephen makes 'good use of the name', suggesting that it is also possible to make 'bad use' of a name and therefore that names insist on both performance/ observation, actor/ audience. And second, that names are descriptive and can explain away a person's actions. Although the statement might appear contradictory, Eglinton's words imply a mutual acting, actions taken up by both the namer and the named in order to support a particular name. Stephen's name is, of course, chosen *for* him and not *by* him. However, that Stephen *accepts* the name, responds to the name, and acknowledges the name as his own, with all of the name's implicit cultural value, when names are considered arbitrary, places him in a performative relationship with his namer. Of course, if he did not accept his name and instead chose for himself a new name he would also be engaging in a performance, demonstrating that the naming process is unavoidably performative.

Joyce's collected works are replete with examples of characters naming other characters. While individuals are named at birth by their parents, characters come by

⁶² Robinson, 'Joyce's Critique of Names and Naming', p. 325.

their names in a variety of ways. They may be named by the narrator, nicknamed by other characters in the story, or choose to rename themselves (often by taking a pseudonym or a penname). Methods of renaming, of course, fall under the will and control of the author. Instances of spontaneous name-play in Joyce's works offer a means through which to begin a study of the performative relationship initiated in the act of naming. These moments of spontaneous name-play function as a kind of parody of the original act of naming and demonstrate that no name, including male names, are immune from the changeability and adaptability of names. Both Butler and Culleton argue that the authority to name has historically belonged to men, affording them a privileged sense of permanency in their names. Culleton's argument regarding the permanence of the male name comes at the start of an essay examining the specific reasons for which women might choose to take up false or created names. However, as previously argued, Joyce's works demonstrate that even male names are in no way immune from their arbitrary nature, making names subject to their own possible mutability.

Even the most seemingly permanent and secure of characters undergo name changes, including Stephen Dedalus and Leopold Bloom. Although readers of *Ulysses* are already familiar with Stephen through *A Portrait*, Mulligan refers to him in the opening pages of 'Telemachus' by another name. 'Come up, Kinch! Come up you fearful jesuit!', Mulligan calls from the top of the winding stairs in the Martello tower (*U* 1.8). The narrator then refers to the character introduced as 'Kinch' as 'Stephen Dedalus' twice in short succession.

Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light untousured hair, grained and hued like pale oak (*U* 1.11-14).

The narrator calls him 'Stephen Dedalus', not simply 'Stephen' or 'Dedalus', assuring readers that 'Kinch' is in fact the same Stephen we met in *A Portrait* and calling attention

to the fact that ‘Kinch’ is not a proper name, but a nickname. Referring to a character twice by their full name also creates an air of formality, much like the narrator’s insistence on referring to Bloom as ‘Mr. Leopold Bloom’ and then ‘Mr. Bloom’ throughout several of his early episodes. The narrator operates at a degree of distance from Bloom, mechanically introducing him to the audience in such an impersonal manner with his title and name, yet insisting on revealing to the audience Bloom’s most intimate experiences and thoughts. In fact, the narrator influences the way in which readers continue to refer to characters. The fact that critics often refer to ‘Mr. Leopold Bloom’ as ‘Bloom’ and ‘Stephen Dedalus’ as ‘Stephen’ reflects the narrator’s nominal authority and the way in which naming is an institution of cultural performance which relies not only on the named individual, but also on the namer, as well as how a community of users, in this instance readers of *Ulysses*, engage in their own cultural interpretations, thereby expanding on and contributing to a narrative performance. Simply by the way in which Bloom and Stephen are named throughout the book readers are able to glean particular readings of their cultural roles – Mr. Leopold Bloom takes on a mature role, Stephen, an immature one, setting readers up for a particular reading of *Ulysses* which focuses on paternity.

The seriousness and formality of the named ‘Stephen Dedalus’ at the start of ‘Telemachus’ is juxtaposed with the ‘gurgling’ and teasing Mulligan. Don Gifford cites two possible explanations for Mulligan’s nickname for Stephen. Firstly, that it is a shortened version of *kinchin*, meaning child, and secondly, Gifford acknowledges Ellmann’s idea that it is meant to be a kind of onomatopoeic nickname imitating the sound of a knife slashing.⁶³ Harry Blamires connects Stephen’s nickname to the razor which Mulligan holds up as an offering at the start of ‘Telemachus’, remarking that it is

⁶³ Don Gifford, *Ulysses Annotated* (Berkeley: University of California Press, 2008), p. 13.

meant to stand in for Stephen's intellect.⁶⁴ On the other hand, in an essay on Stephen's 'handles', Sara Crangle claims that 'kinch' might refer to an instrument of 'death, arrest, or control', as the word is also related to the noose or slip-knot. Further, Stephen's nickname 'Kinch' is contrasted with Mulligan's description as 'ungirdled' or 'unkinched'.⁶⁵

While these are compelling explanations, I am interested in the degree to which Mulligan is an authorized namer. Shortly after the nicknaming and following a discussion of Stephen's 'absurd' name and their house guest Haines, Mulligan tells Stephen, 'O, my name for you is the best: Kinch, the knifeblade' (*U* 1.54-55). Only a page into *Ulysses* it is clear that Mulligan's apparently jovial and comic nature also carries with it an air of condescension and authority, made all the more apparent when he declares himself Stephen's ideal namer and thus mandates a performative relationship that is also necessarily an imposing and hierarchical one. However amiably delivered, Mulligan nicknaming Stephen 'Kinch' is meant to cut, and the ease and authority with which Mulligan authorizes himself as a namer of Stephen is one of the many clues of their already fractured relationship. Naming is frequently associated with a certain power in which, in naming (or even refusing to name), the individual performs an action. When Mulligan calls Stephen 'Kinch' or Mahony refers to Father Butler as 'Bunson Burner', each character begins a performance on the named characters' behalf, making the performative statement that these nicknames refer to their subjects and are also therefore true of them, regardless of their descriptive accuracy.

The performative relationship between the namer and the named may be explored in the *Dubliners* story 'A Little Cloud', in which the main character, Thomas Chandler, is referred to by the narrator solely through the use of a nickname. The narrator first refers

⁶⁴ Harry Blamires, *The New Bloomsday Book: A Guide Through Ulysses* (London: Routledge, 1996), pp. 8-9.

⁶⁵ Sara K. Crangle, 'Stephen's Handles', *James Joyce Quarterly* 47/1 (2009), pp. 58-59.

to Little Chandler merely as 'he', giving nominal precedence instead to his worldly and domineering friend Gallaher. The narrator then explains, 'He was called Little Chandler because, though he was but slightly under the average stature, he gave one the idea of being a little man' (*D* 57). Whether or not the narrator is a trustworthy one, the very fact of being a narrator allows for a certain degree of authority in both naming and characterization. The descriptions that follow the introduction of Little Chandler's nickname read as justification for his infantilization. 'His hands were white and small, his frame was fragile, his voice was quiet and his manners were refined', the narrator states, as if the name itself began the characterization of Little Chandler (*D* 57).

Importantly, nicknames have more claim to 'meaning' and are more performatively descriptive than proper names because they are often combined with words which are not proper nouns. Although no description of the initial act of nicknaming occurs, because of the way in which the narrator introduces Little Chandler, one might assume that Little Chandler's peers, perhaps Gallaher among them, nicknamed him as a child. The initial act of naming would therefore appear to take place outside of the story and before the events narrated. However, it is just as possible that the act of nicknaming takes place within the story and functions as a performative act on the part of the narrator who, in naming, performs a certain version of Thomas Chandler. According to Raoul Moati, in an explanation of the performative outlined by Austin and Searle, performative acts do not function merely to 'describe the state of the world', but to 'allow *action in the world*' through the use of language.⁶⁶ Among his list of performative acts he includes promising, asking, warning, and informing. Unlike Austin, he does not specifically list naming, but one can see how naming, and in this case nicknaming, falls within the scope of his account of performative acts. In naming Thomas

⁶⁶ Raoul Moati, *Derrida/ Searle: Deconstruction and Ordinary Language* (New York: Columbia University Press, 2014), p. 19.

Chandler 'Little Chandler', the narrator is not describing or recalling a past event in which the character was nicknamed, nor is he merely referring to him in a descriptive manner as 'little Chandler'. Instead, by formulating the description as a name, the narrator performs an act of naming that invests Thomas Chandler with a set of descriptions and necessary performances. After all, it is always and only the narrator who refers to Thomas Chandler as 'Little Chandler'. Gallaher, by comparison, simply calls him 'Tommy', a shortening of his given name which instead creates a sense of familiarity between the two characters.

The narrator, operating from within his culturally authorized position as a namer, is allowed to name 'Little Chandler', and slowly, through re-use and supporting characterization, 'Little Chandler' becomes referential and the audience, due to the narrator's continued performance on Little Chandler's behalf, comes to expect certain actions as a result of his nickname. These actions often appear to reflect his name, creating the illusion that names are endowed with meaning and are anything but arbitrary (although nicknames are arguably less arbitrary than given names). Even more than his physical appearance, supposedly the source of his nickname, Little Chandler's timid way of living permeates his story and creates a false sense of nominal paralysis, in which his name reflects and maintains a static lifestyle. For example, Little Chandler considers reading selections from his collection of poetry to his wife but admits 'shyness had always held him back' and instead the books remain dusty on their shelves (*D* 58). When it is his turn to order a round of whisky at Corless's, he successfully catches the barman's eye only 'after some trouble', while Gallaher, by comparison, performs the same act with authority and ease. Little Chandler blames his 'unfortunate timidity' for not pursuing a career in writing (*D* 62, 66). Although nicknames might be less arbitrary than given names, they are still imposed and are an especially authoritative and purposeful example of naming practices, particularly when the nickname is less than favorable.

In a study on the origins and social ramifications of nicknames, researchers concluded that, while not fully determining of personality, nicknames may become almost fateful, or perhaps put more succinctly by Bloom in *Ulysses*, we have a tendency to ‘see ourselves as others see us’ (*U* 13.1058).⁶⁷ If names are arbitrary and at the same time nicknames have a potential power to become ‘almost fateful’, then the relationship formed when an individual decides to name is a performative one. When Little Chandler acts in a manner befitting his name, it is not simply because his name wills it, but rather because he is encompassed in a performative relationship with his namer in which his own performative agency has been yielded to the greater authority of the namer. Ultimately, named individuals are left with two possibilities for increasing the movement of agency between themselves and their namer: renaming themselves or renaming others.

V. Performative Agency and Acts of Renaming

Joyce’s life as well as works are awash with characters who, at some point in their real or literary life, undergo a name change. For example, W. K. Magee became ‘John Eglinton’. Within Joyce’s own circle of friends Ettore Schmitz became ‘Italo Svevo’ and the man with the surname Leopoldovich became ‘Paul Léon’.⁶⁸ Joyce himself published three *Dubliners* stories in the *Irish Homestead* under the pseudonym ‘Stephen Daedalus’, according to his brother Stanislaus, embarrassed to be publishing in what the character Stephen Dedalus calls the ‘pig’s paper’ (*U* 9.321).⁶⁹ In addition, Joyce used several other playful pennames or momentary pseudonyms in his letters, including ‘Mr. and Mrs. Ditto MacAnaspey’, ‘MacGinty’, ‘Aujej’, ‘James Overman’, ‘Monico Colessor’, ‘Chanel’,

⁶⁷ Jane Morgan, Christopher O’Neill, and Rom Harré, *Nicknames: Their Origins and Social Consequences* (London: Routledge, 1979).

⁶⁸ Culleton, *Names and Naming in Joyce*, p. 25.

⁶⁹ Ellmann, *James Joyce*, p. 164.

and even 'W. B. Yeats'.⁷⁰ In Joyce's works, too, name changing is a common occurrence. The boy narrator and his friend Mahony consider the use of aliases in their encounter with the 'queer old josses' (*D* 18), Little Chandler thinks idly of writing under the penname 'T. Malone Chandler' in 'A Little Cloud' (*D* 60), the surname Bloom was once 'Virag' and Bloom writes to Martha Clifford as 'Henry Flower, Esq.' (*U* 5.62), among a great number of other casual name changes or pseudonyms.

Brook Thomas argues that in creating a pseudonym, a character 'affirms his basic autonomy. By becoming his own namer, he tries to become the author of his own destiny'.⁷¹ Indeed, renaming oneself has the capacity to begin a new or alternate performance. By examining a character like Little Chandler, who has suffered under the performative act of nicknaming and who, as a result of his timidity, appears incapable of asserting his agency, one might discover how the act of renaming could allow him to create a more fluid performative relationship between himself and his original namer. However, while the creation of pseudonyms or pennames might begin a new kind of performance of culture, Joyce ultimately demonstrates that name changing is never wholly successful in fully re-claiming agency within the naming system or masking the cultural imprints left upon individuals by their original names. As explored in greater detail in the final section of this chapter, Joyce suggests through Stephen's name-play that a clean break from one's namer is, perhaps, impossible.

Given the infantilizing nature of Little Chandler's nickname, any interest in renaming himself might at first appear a logical reaction against the performative constraints imposed upon him through his nickname. Instead, Little Chandler's brief consideration of creating a penname actually embraces a particular set of cultural

⁷⁰ Culleton, *Names and Naming in Joyce*, pp. 15, 104.

⁷¹ Brook Thomas, "*Ulysses*", *A Book of Many Happy Returns* (Baton Rouge: Louisiana State University Press, 1982), p. 117. This process is not dissimilar from Stephen's attempts at self-authorship and denial of parental lineage in 'Scylla & Charybdis', a concept I will return to later on in this chapter.

stereotypes inherited from Celticism that have already been attributed to him by the narrator's act of nicknaming. The notion of using a penname occurs to Little Chandler at the end of a brief meditation on his desire to become a poet. During this reverie, Little Chandler decides to market himself to an English audience by appealing to a kind of Arnoldian tradition of Celticism. He admits that, although he is capable of feeling 'simple joy', melancholy is perhaps the 'dominant note of his temperament', echoing certain aspects of Arnold's description of the "Celt", 'keenly sensitive to joy and to sorrow' (*D* 60).⁷² Little Chandler seeks to take advantage of Arnoldian discourse through a performative act of renaming, at once renegotiating his performative relationship with his namer, reinforcing English stereotypes of the Irish, and reaffirming the performative nature of names. Little Chandler is emblematic of the difficult issue of the audience in Irish writing and is indicative of a complex cultural negotiation in which he attempts to fit into both Arnoldian Celticism and Ireland.

'It was a pity his name was not more Irish looking', Little Chandler thinks (*D* 60). Like Juliet's wish that Romeo was not *called* Montague, Little Chandler makes only a surface distinction, stressing the arbitrariness of names as solid cultural markers while at the same time, underlining the importance of perception in cultural authenticity. He does not wish that he was more Irish but only that his name *looked* more Irish in order to contribute to a particular cultural performance in his poetry. He thinks it might be beneficial to 'insert' his mother's name before his surname, reaffirming that he does not seek to change his name entirely, but to resituate himself within his patronymic given name. Culleton notes that often the use of a pseudonym or penname was a chance for an individual to attempt to 'break with the father' in order to 'shape' a 'separate destiny'.⁷³ However, Little Chandler does no such thing. Rather, he adds his mother's surname to

⁷² Matthew Arnold, *On the Study of Celtic Literature and Other Essays* (London: J. M. Dent & Sons, Ltd., 1932), pp. 80-81.

⁷³ Culleton, *Names and Naming in Joyce*, p. 105.

his father's, performatively drawing upon the connotations his current name already holds, while at the same time, adding an additional set of cultural connotations linked to the more Irish-looking 'Malone'. Given the attention paid to paternity in studies of Joyce's works, Little Chandler's decision is a significant one because it reaffirms the connection between the individual and father and their shared cultural history.⁷⁴

Joyce's texts also provide examples of those who attempt to cover over their cultural identity through an act of name changing. Culleton argues that W. K. Magee's pseudonym, 'John Eglinton', has the opposite effect of Little Chandler's as it 'does not reinforce the Irishness of Magee's name but erases it, instead, eliminating, even purging, the name of its Celtic auralty'.⁷⁵ She links John Eglinton and Thomas Chandler by pointing out that both are referred to in their narratives by the term 'little'. Chandler is, of course, nicknamed 'Little Chandler', while Eglinton is named 'littlejohn' in 'Scylla & Charybdis'. It is no coincidence, Culleton argues, that the two men are linked in their nicknames as they both 'select pseudonyms that drape their nationalities, making their names appear more, or less, Irish than they are, thereby misrepresenting their racial identities'.⁷⁶ However, what Little Chandler thinks about doing and what W. K. Magee does is significantly different as the first simply adds his mother's name without deleting his patronymic name while the latter changes his entire name.

While Little Chandler's and Eglinton's pennames might misrepresent their racial identities (albeit in different ways), that is not all that they do. Name changes account for a grey area in the naming system by demonstrating that a fluidity of agency can and does exist. Perhaps no character in Joyce's works has been subjected to more name changes

⁷⁴ I will later argue that Stephen's name changing in 'Scylla & Charybdis' reaffirms, rather than destroys, the paternal relationship. Maud Ellmann comments on names and name changes and their potential 'declension in to anonymity'. Similarly (although less subtly), Claire Culleton argues that Stephen's name-play in the episode is meant to enact revenge on his audience in the library episode by bastardizing their names. In contrast, as I will later argue, the name-play that Stephen engages in leaves the patronymic name intact, thereby reasserting (rather than denying) paternal lineage.

⁷⁵ Culleton, *Names and Naming in Joyce*, p. 104.

⁷⁶ Culleton, *Names and Naming in Joyce*, p. 104.

than Leopold Bloom, including a family name change, playful and spontaneous acts of name changing, misspellings of his given name, as well as his own use of a pseudonym or alias. At various points throughout *Ulysses* Bloom becomes, 'Mr. Leopold Bloom', 'Henry Flower', 'Don Poldo de la Flora', 'Professor Luitpold Blumeduft', and 'L. Boom'.⁷⁷ Oddly enough, it is the simple misspelling of his surname that most removes Bloom from his cultural heritage as most of his name changes bear some connection, even if in translation, to his original name. Bloom also knows and admits that his family name was officially changed and is suspicious of others masquerading under false names, having engaged in the practice himself. 'Names change: that's all', he thinks in 'Nausicaa' (*U* 13.1100).

Of course that is not all and names hold incredible power as indications of culture whether they change or not. Ira Nadel notes in *James Joyce and the Jews* that Bloom's Jewishness is inextricably linked to his capacity to undergo name changes, pointing out that those with Jewish-sounding names were often encouraged, or sometimes forced, to adopt new names or adapt existing ones in order to avoid persecution and discrimination. The practice, Nadel argues, began during the Inquisition when baptized Jews often held an Iberian as well as Jewish name, which they would use in the clandestine practice of Judaism.⁷⁸ Nadel calls the changing of Jewish-sounding names at the turn of the century a 'disguised' but 'telling example of Jewish self-hatred' but also that the prevalence of social discrimination based on the perceived Jewishness of a name brought about regular name changes. A similar pattern of name changing would result in the name 'Bloom'.

Although Bloom's name change is alluded to throughout the course of *Ulysses*, Bloom tells Stephen of the action in 'Eumaeus' and, in 'Ithaca', one of the many documents his second drawer is revealed to contain is 'a local press cutting concerning

⁷⁷ Ira B. Nadel, *Joyce and the Jews: Culture and Texts* (Iowa City: University of Iowa Press, 1989), p. 144.

⁷⁸ Nadel, *Joyce and the Jews*, p. 143.

the change of name by deedpoll' (*U* 17.1869-1872). Nadel comments that the presence of the document marking the transformation of Virag to Bloom in his drawer marks the importance of the name change. In addition, the document reveals the relevance of that name change to the current Bloom. In 'Cyclops' Bloom briefly becomes 'O'Bloom' in a parody of an Irish name which at once rings of inauthenticity and reasserts Bloom's otherness in an episode where his nationality is directly questioned. 'What is your nation if I may ask?', the citizen demands of Bloom (*U* 12.216, 12.1430). It is as if the changing of the name to Bloom, despite Bloom not changing it himself, carries along with it the evidence or mark of a changed name, and, as such, remains culturally suspect, always noticeably part of a performance, much like characters that exist without a name, including Bloom's interrogator, the citizen. Nadel points out that Bloom's mother's name was also a changed name and that 'her father, Julius Higgins, was born Karoly', a name he traces to Hungarian origins but was also likely 'purchased' in a change from a more obviously Jewish one.⁷⁹ One suspects that the Higgins side of the family, despite holding a much more obviously Irish-sounding name, continues to feel the effects of the name change. The fact that Bloom keeps a press cutting of his family's name change in his dresser drawer not only marks its importance, as Nadel points out, it is also a keepsake with emotional attachment as well as evidence that the name was, in fact, changed, evidence that Leopold Bloom is 'Bloom' and not 'Virag', evidence that might occasionally be pulled out and examined after all the name changes that Bloom undergoes through the course of *Ulysses*, pointing to the somewhat artificial and arbitrary nature of names, but also to the ongoing performance that the naming system requires.

⁷⁹ Nadel, *Joyce and the Jews*, p. 144. Nadel outlines the other name change in Bloom's history: 'Characterizing this Jewish adjustment to the Irish world, there was also a name change on Bloom's mother's side; her father, Julius Higgins, was born Karoly, a Hungarian name that itself was most likely changed from a Jewish one, or, more precisely, purchased since at that time Jews were forced to give up their names and pay for new ones'.

The name changes that Bloom undergoes and the cultural background of those name changes are all the more relevant in an Ireland where, beginning in the late sixteenth and early seventeenth centuries, Irish names were forcibly Anglicized. For instance, Nadel explains the name change behind Nora Barnacle's name: 'Originally O'Cadhain, pronounced *kynne*, the 'O' was often dropped. Cadhain, Gaelic for barnacle goose (it was once thought such geese emerged from barnacle shells rather than eggs) quickly became translated into Barnacle'.⁸⁰ The cultural translation of Nora's name is not dissimilar to Bloom's own. Like Bloom, who, due to his own name change, is suspect of possible false-names, the Irish characters throughout Joyce's works are obsessed with names, particularly in relation to perceived cultural otherness. Davin points out Stephen's name and its apparent lack of Irishness, Mulligan and Eglinton also call it 'absurd', and even the boy Stephen meets in the infirmary in *A Portrait* picks up on the cultural ambiguity of Stephen's name, 'You have a queer name, Dedalus, and I have a queer name too, Athy. My name is the name of a town. Your name is like Latin' (*P* 23). Despite Stephen's name being apparently locatable in the 'office of arms' in Dublin, it is consistently and frequently questioned in connection to its Irishness or perceived absence of Irishness. Like most names, Stephen's ultimately remains stable, but Joyce allows him to fight back against the cultural-name-related bias he has experienced, in part through his own chosen performance, by becoming a namer himself and exercising performative and nominal agency over others in 'Scylla & Charybdis', exposing their name changes and playing with their given names in a way which reveals naming as a performative relationship and realizes names as part of cultural drag performance.

⁸⁰ Nadel, *Joyce and the Jews*, p. 145.

VI. Cultural Performance and Name-play

Although Stephen tries to assert otherwise, Joyce shows that paternity, and the culturally marked name that comes with it, is not easy to leave behind and that personal and cultural history is a nightmare from which Stephen tries desperately to escape but always comes up short. Early on in 'Scylla & Charybdis', Stephen is reminded of a nominal musing he had in 'Nestor'. 'Mulligan will dub me a new name: the bullockbefriending bard' (*U* 2.430-431). This memory, indicated by the repetition of a single word, 'Bullockbefriending', is a reminder that our actions often have nominal consequences and that Stephen is concerned with and aware of the threat of names and naming (*U* 2.430-431, 9.321). Stephen then begins a process of renaming, nicknaming, and participating in nominal play with the names and pseudonyms of the group in the library, mercilessly engaging in the very practice that he fears and predicts from Mulligan. Interestingly, when he chooses this strategy in 'Scylla & Charybdis', the surnames involved in the name-play remain inextricably intact and therefore serve to reaffirm, rather than erase, paternity and cultural lineage, while exposing the performative and arbitrary nature of the naming system. The result is a kind of questioning of cultural authenticity that reminds the revivalists present of their own cultural heritage and paternity.

Although Stephen renames several characters [including Buck Mulligan, who at different points in the episode is referred to as 'Sonmulligan' and 'Cuck Mulligan' (*U* 9.875, 9.1025), Richard Best who becomes 'Mr. Secondbest' (*U* 9.714-715) as well as Thomas Lyster, who becomes 'Quakerlyster' (*U* 9.918)] he is particularly fixated on those who have already chosen to rename themselves, with George Russell as 'A. E.', but even more obsessively with W. K. Magee under the pseudonym 'John Eglinton'. At the start of the episode Stephen thinks, 'Mummed in names: A. E., eon: Magee, John Eglinton' (*U* 9.412). Without extra knowledge of the real life characters in the library

episode, this ‘outing’ of Eglinton’s real name might easily slip by a reader. Gifford explains that because A. E. and Eglinton made use of pseudonyms they were ‘mum’ or ‘silent in their identities’ as well as being ‘mummers’ or ‘actors playing the part of the pseudonymous persons’.⁸¹ Joyce uses the two writers, exposing them as namers of themselves, and, through the choice of the word ‘mummed’, draws attention to renaming as a *performative act* which attempts to conceal or silence an identity but fails to do so in re-affirming naming itself as performative. Stephen’s outing of Eglinton only seeks to remind him that performative agency within the naming system can never be entirely wrested back from the namer and that performance is a fluid back and forth between the namer and the named.

Certainly Joyce had his own reasons for including the cast of real characters, and particularly Eglinton, in this episode and critical attention has already been paid to ‘Scylla & Charybdis’ and revenge.⁸² As Culleton remarked of nominal Bardic tradition, name-play has long been considered as an act of revenge. Leonard Ashley, too, argues that the bestowment of nicknames typically falls under five common purposes: ‘approval, punishment, deprecation, revenge, therapy’ and that nicknames are often meant to ‘challenge authority, confer peer acceptance or rejection, push the eccentric into line or punish them for not conforming, and take the snooty down a peg’.⁸³ Stephen’s act of name-play throughout the episode seeks to set himself, and Joyce, apart as others in a performance of exile against those that excluded them, as well as to take the literary circle in Dublin down a peg, in part by exposing them as susceptible to name-play, and by default, a kind of unavoidable cultural inauthenticity.⁸⁴

⁸¹ Gifford, *Ulysses Annotated*, p. 220.

⁸² Recall Joyce and Eglinton’s confrontation in the library during which Eglinton claimed Joyce’s early draft of *A Portrait* was incomprehensible.

⁸³ Leonard R. Ashley, *What’s in a Name...Everything You Wanted to Know* (Baltimore: Genealogical Publishing Company, Inc., 1989), p. 48.

⁸⁴ Len Platt argues in *Joyce and the Anglo-Irish* that the episode, more than theories on Shakespeare, is largely concerned with the legitimacy of the Anglo-Irish in the construction of national identity through revivalism. Platt claims that *Ulysses* is a ‘designed debunking of Anglo-Irish culture, antithetical to

Stephen, having been named a bard by Mulligan numerous times throughout *Ulysses*, engages in a bardic act of name-play in ‘Scylla & Charybdis’ which undermines acts of self-naming engaged in by his library audience and threatens their, and subsequently the Revival’s, portrayal of cultural authenticity. While arguing for a rereading of Modernism and the Revival as ‘partially overlapping sets’, Paige Reynolds points out one distinct difference between the movements. Revivalism, she claims, upheld Irishness as an ‘essential’ and ‘primordial’ identity inherited from a shared Celtic or Gaelic background, while modernists dismantled the very notion of an inherent identity by suggesting that identity itself was a construct and ‘set of scripted guidelines virtually anyone can perform’, an idea I will return to in the next chapter’s study of cultural catechisms.⁸⁵

In ‘Scylla & Charybdis’ Joyce presents a Stephen who is compelled to alienate himself from the Revival in part to set himself up as the supreme egoist radically refusing the dominant authority, in this instance, the type of revivalism advocated by members of the Protestant Revivalists present in the library.⁸⁶ Stephen explains the beginnings of his egoist mindset in a heated discussion with his childhood friend Davin in *A Portrait*, ‘The soul is born’, Stephen explains, ‘[...] It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language religion. I shall

revivalism in almost every conceivable way’ and that the snobbery of the Anglo-Irish is designed to constantly remind Stephen of his place in Irish society. Len Platt, *Joyce and the Anglo-Irish: A Study of Joyce and the Literary Revival* (Amsterdam: Rodopi, 1998), pp. 76, 85. In this way, Stephen’s name-play might be an attempt at revenge by taking the apparent snobbery of the Anglo-Irish down a peg.

⁸⁵ Reynolds, *Audience for Irish Spectacle*, pp. 8, 14.

⁸⁶ Jean Michel Rabaté, *James Joyce and the Politics of Egoism* (Cambridge: Cambridge University Press, 2001), p. 59. Rabaté describes *A Portrait* as an account of ‘the progressive liberation of a “young man” who chooses the arduous path of artistic rebellion against all the traps and trappings of family values, religious models, and national politics’ and is ‘no doubt partly ironic and parodic’. The ironic and parodic element of Joyce’s portrayal of Stephen is important also to the ‘Scylla & Charybdis’ episode and the minimal agency he allows Stephen in his efforts at name-play.

try to fly by those nets' (P 220).⁸⁷ By the time Stephen reaches the 'Scylla & Charybdis' episode in *Ulysses* the name-play that Joyce allows him to engage in ultimately undermines the idea that one can 'fly by' the nets of one's personal history.⁸⁸ The often trivial way in which the names in this episode change suggests that even if fatherhood is uncertain, a performance of paternity is solidified in naming rituals and is impossible to ever fully cast off. While Stephen proclaims that paternity is a 'legal fiction', Joyce shows that paternity and the culturally marked name that comes with it, is not so easy to expel. Consequently, the surnames involved in Stephen's name-play remain intact, reaffirming paternity and cultural lineage while exposing the performative and arbitrary nature of the naming system, thus offering a critique of the Revival's performance of cultural authenticity by reminding prominent revivalists of their own cultural heritage and paternity.

Stephen's obsession with and denial of paternity has, of course, left its imprint on critical approaches to reading Joyce. It has also crept into our understanding of how names and naming rituals are played with and contribute to Stephen's perception of paternity. Hugh Kenner's analysis of Stephen in the library episode is that of a kind of Bloomian Shakespeare, formulating a link between Bloom and Shakespeare as well as Stephen's ideal mode of being – the son that has broken off all 'subservience to his "consubstantial father"' in order to become the 'father of all his race' and live freely in a 'realler world of his own creation'.⁸⁹ Ellmann, too, describes a paternal relationship between Stephen, Bloom, and Shakespeare, explaining Stephen's theory that Shakespeare is Hamlet's father and thus asserting that Joyce's version of Shakespeare is

⁸⁷ By the end of *A Portrait* Stephen vows not to serve these nets that have been flung on him, including his home, his fatherland, and his church. Instead, he promises to express himself in 'some mode of life or art' as freely as he can using 'silence, exile, cunning' (P 268-269).

⁸⁸ Rabaté argues that Stephen's 'hopelessly mixed metaphors denounce him as a "sentimentalist" who refuses to acknowledge a debt'. Rabaté, *Politics of Egoism*, p. 36.

⁸⁹ Hugh Kenner, *Ulysses, Revised Edition* (Baltimore: Johns Hopkins University Press, 1987), p. 114.

that of a suffering and victimized father rather than a vengeful son. The main purpose of the 'Circe' episode, Ellmann argues, is to confirm the father-son connection between Bloom and Stephen in their veneration of passivity.⁹⁰ Following from this discussion of paternity, Maud Ellmann's essay on polytropic man asserts that identity in *The Odyssey* and *A Portrait* is concerned with the connection between names and naming and their potential 'declension into anonymity'.⁹¹ She argues that Joyce's fiction repeatedly depicts 'sons in search of fathers and fathers bereft of sons; fathers forgotten, absent or repudiated; imposters, usurpers, and father surrogates'.⁹² Certainly *Ulysses* abounds with such examples. When Bloom spots Stephen in 'Hades' he points him out to Stephen's father as his 'son and heir'. 'Where is he?' Simon Dedalus asks, stretching over Bloom to look. He clearly misses his son and asks Bloom if 'that Mulligan cad' was with him, to which Bloom replies that he was alone (*U* 6.41-50).

Paternity and revenge, two major Joycean themes, are linked in Claire Culleton's examination of names and naming in this episode. She argues that Stephen is responsible for the name-play in a 'gesture of mutiny and revenge to lash out privately at his "brood of mockers"' and that Stephen attempts to bastardize his library audience through name-play, by 'breaking down their surnames', 'rid[ding] them of their fathers', and 'emasculating them so that they cannot increase their family lines'.⁹³ Through name-play, Culleton claims, Stephen 'halts regeneration' and denies his library audience the 'possibility of fatherhood altogether', that institution that Stephen has already cast doubt upon.⁹⁴ While dismantling a characters' surname would deny them a father and thus cast

⁹⁰ Ellmann, *James Joyce*, pp. 368-369. Ellmann argues that the main focus of 'Circe' is to confirm the father-son connection between Bloom and Stephen and does this through their 'essentially inactive roles'. 'He has shown Bloom throughout as the decent man who, in his pacific way, combats narrow-mindedness, the product of fear and cruelty, which Stephen combatted in *A Portrait* and still combats'.

⁹¹ Maud Ellmann, 'Polytropic Man: Paternity, Identity and Naming in *The Odyssey* and *A Portrait of the Artist as a Young Man*', in *James Joyce: New Perspectives*, ed. Colin MacCabe (Sussex: Harvester Press, Ltd., 1982), p. 74.

⁹² Ellmann, 'Polytropic Man', p. 75.

⁹³ Culleton, *Names and Naming in Joyce*, p. 98.

⁹⁴ Culleton, *Names and Naming in Joyce*, p. 99.

doubt upon their cultural heritage, this is not exactly what Stephen's actions accomplish. Names certainly do change in the episode, but I argue that they change only marginally while still maintaining their central identifying feature: a familial background and history that cannot be so easily dismantled. First names are disfigured while surnames, representing paternal lineage as well as functioning as cultural markers, remain largely intact (Eglinton's first name becomes 'littlejohn' but his surname remains the same when Stephen calls him 'littlejohn Eglinton'). What remains, the patronymic name, continues to enact a performance on the library goers, reminding Stephen's audience of their cultural history as well as their performance of that history and its role in their discussion in the library.

While the immediate discussion at hand in the library might be of Stephen's theories on Shakespeare, Joyce shows this specific set of characters to have a preoccupation with revivalism and the Revival is alluded to and discussed continually throughout the episode.⁹⁵ The members present were, of course, also participating members of the Literary Revival.⁹⁶ In addition to their status within revivalism, the audience in the library consists of Protestants who held upper level positions at the library, positions that were often reserved for Protestants.⁹⁷ Although the library goers do come from a variety of religious, cultural, and economic backgrounds, Stephen's own performance relies on lumping them together under an umbrella of Protestantism, making him stand out further as a Catholic. Stephen is separated from the rest of the library characters in several other ways. As Willard Potts points out, apart from Mulligan,

⁹⁵ Willard Potts, *Joyce and the Two Irelands* (Austin: University of Texas Press, 2000), p. 164. Potts notes that the Revival is 'at or near flood stage in 1904' and alludes to 'the founding of the Abbey Theatre, the publication of Russell's collection of younger poets, George Moore's *at homes*' as well as several major and minor contributors to the Revival, including Yeats, Synge, Lady Gregory, Douglas Hyde, Padraic Colum, and James Starkey.

⁹⁶ Potts, *Joyce and the Two Irelands*, p. 162. Potts points out that Russell (A. E.) was amongst the Revival's prominent figures. Eglinton co-founded *Dana* and wrote on Revival matters, Best translated Jubainville's study of Irish myths, and Lyster, although he boasted no Revival publications, encouraged and aided Yeats as well as helped him to edit *The Island of the Statues*.

⁹⁷ Potts, *Joyce and the Two Irelands*, p. 162.

Stephen is significantly younger than his companions. He is also excluded from Moore's 'at-home' while he quietly observes Mulligan's invitation. Additionally, he is left out of Russell's collection of poetry. Stephen is largely excluded from the conversation discussing the Revival directly and he also foregoes the revival practice of praising work related to the movement when he writes a negative review of Lady Gregory. Unlike Revivalists who contributed work without payment and for the good of the cause, Stephen seeks payment for his contribution to *Dana*.⁹⁸ His separation from these revival enthusiasts is acted out using *A Portrait*'s method of 'silence, exile, cunning', one of the tactics being the silent and crafty name-play conducted on his unsuspecting audience. L. H. Platt contends that with Stephen's presentation of his theory on Shakespeare, he is 'forcing down the throat of Anglo-Ireland a recognition of its cultural origins'.⁹⁹ In looking at Stephen's name-play, I would like to suggest that Stephen engages in name-play to suit his own cultural performance of exile. The name-play he enacts on the library goers might remind them of their cultural origins, but it does so in a way that unites the others against him. And the fact that so many of these individuals' surnames remain intact undermines Stephen's own ability to break free from Simon Dedalus and truly become a self-created artist.

One of the first instances of Stephen conducting name-play comes early on in the episode when he sees an 'innocent book' and thinks of an Irish phrase: '*Ta an bad ar an tir. Taim in mo shagart*' (*U* 9.366-367). Gifford translates the sentence as 'the boat is on the land, I am a priest' and comments that it bears close resemblance to a practice sentence from Father Eugene O'Growney's *Simple Lessons in Irish* (1897).¹⁰⁰ Immediately following Stephen thinks, 'Put buerla on it, littlejohn' (*U* 9.367). Gifford explains that 'buerla' is Irish for the English language and in light of this Stephen's

⁹⁸ Potts, *Joyce and the Two Irelands*, p. 170.

⁹⁹ Platt, *Joyce and the Anglo-Irish*, p. 80.

¹⁰⁰ Gifford, *Ulysses Annotated*, p. 217.

thought then appears as a kind of command.¹⁰¹ ‘Put English on it, littlejohn’. The remark points to a general shift from Irish to English but takes on greater performative meaning when it leads Stephen to rename Eglinton with a name that is referential of an English legend and could be yet another masked reference to Eglinton’s pseudonymous identity. Stephen takes control of the narration, presenting Eglinton’s preconceptions about Stephen’s Shakespeare argument with, ‘Quoth littlejohn Eglinton’ (*U* 9.368). ‘littlejohn’, as Gifford notes, was George Moore’s epithet for Eglinton as well as an allusion to Little John in the Robin Hood stories. In addition, he comments that, although not portrayed as ‘little’ in stature, Little John was occasionally depicted as “‘little” in intelligence’.¹⁰² While these comments are all certainly true, I would like to focus on the cultural weight behind this specific incidence of name-play in order to show how Stephen, in toying with John Eglinton’s name, enacts a cultural performance on him and, in doing so, makes Eglinton’s portrayal of his cultural authenticity suspect. Although this moment represents only one brief example of Stephen’s name-play in the episode, it is significant for the cultural associations surrounding the transformation. The change of name follows immediately from an Irish sentence and Stephen’s thought, ‘Put buerla on it, littlejohn’, which could imply a kind of translation of language, where the sentence that was spoken previously is translated from Irish into English, but also where Eglinton (or W. K. Magee) is translated into English, too.

Culleton argues that Stephen’s nominal revenge ‘deforms’ the other characters’ surnames in an effort to emasculate them, rid them of their fathers, and deny them any chance of regeneration, relating this specific act of name-play to an emasculation of Eglinton. However, she does not comment further on this specific instance of name-play, other than listing it as one of many name changes that Eglinton undergoes by Stephen

¹⁰¹ Gifford, *Ulysses Annotated*, p. 217.

¹⁰² Gifford, *Ulysses Annotated*, p. 217.

and to point out that ‘john’ was a common slang term for penis and condom, thereby making the argument that the name ‘littlejohn’, when appended to Eglinton, would have derisory consequences. While I agree that Stephen’s name-play has emasculating consequences, I argue that it does not, necessarily, call the characters’ paternity into question. Rather, paternity is reasserted through Stephen’s name-play. The fact remains that many of Stephen’s instances of name-play pun on the characters’ *first*, given names and *not* their surnames. Eglinton alone becomes ‘littlejohn Eglinton’ (*U* 9.368), ‘John sturdy Eglinton’ (*U* 9.660), ‘Second Eglinton’ (*U* 9.718), ‘ugling Eglinton’ (*U* 9.735-736), ‘Judge Eglinton’ (*U* 9.1017), and ‘Eglinton Johannes’ (*U* 9.1143). If we apply the same test to Mulligan a similar pattern emerges, ‘Monk Mulligan’ (*U* 9.773), ‘Cuck Mulligan’ (*U* 9.1025), and ‘Puck Mulligan’ (*U* 9.1143). Best, too, follows in line with ‘Mr. Secondbest Best’ (*U* 9.714-715) and ‘beautifulinsadness Best’, for example (*U* 9.735). Finally, although Lyster’s name is only changed once, into ‘Quakerlyster’, his surname remains intact, or at least readily discernible, within the act of name-play (*U* 9.918).

What Stephen does do is demonstrate how playing with or changing a person’s first name enacts a performance upon their surname. ‘littlejohn’ links Eglinton to English folklore as well as attacks his masculinity, as Culleton has suggested, and his intelligence, as Gifford implies. His other names, ‘ugling Eglinton’ or ‘Judge Eglinton’, for instance, have performative consequences as well. The term ‘ugling’ denotes a kind of action and could mean that Eglinton is becoming ugly or putting on an ugly face or even personality, just as ‘Judge Eglinton’ places him in a position of authoritative judgement as well as suggests more negatively that he is a judgmental person. Indeed, the names Stephen chooses for the characters often relate to their actions in the episode. ‘Puck Mulligan’ implies a mischievous version of the character. With the change from ‘Buck’ to ‘Cuck’, Mulligan becomes a cuckolded Mulligan. Based on these kinds of examples, which make

up the majority of instances of name-play where Stephen plays with or changes a characters' first name, one cannot argue that Stephen distorts or breaks down their patronyms, rather he plays with their given names in a way which questions the legitimacy of the naming system in general, allows him to hold creative control in a moment where he seeks to creatively alienate himself, and enables him to bestow absurd names upon those who have called out his own name for its supposed absurdity. In this manner, Stephen does more than take away or bastardize his library audience's surnames. Eglinton, the character who is most victimized by Stephen's name-play, undergoes far more changes to his first name than to his surname, a result which is not at all surprising, given that he has *already* called his name, and cultural performance, into question through the use of a pseudonym.

Culleton argues that, because the manipulations of his audiences' names occur in his own mind, Stephen does not alienate his audience and actually 'tries very hard to maintain friendliness even amid a sea of skepticism'.¹⁰³ What Culleton ignores is the *other* audience, readers of *Ulysses* as well as Joyce's wider readership. The nominal manipulations that occur within Stephen's thoughts might not immediately alienate the fictional versions of real people in the library. However, they would certainly have an alienating effect on the very real people that would discover themselves as characters within the episode and, just as importantly, they help to alienate *Stephen* from his audience in his and Joyce's own performance of exile, even if the characters in the episode do not immediately see or understand the performance. Clare Hutton argues that it 'suited Joyce's self-fashioning aesthetic' to depict the Literary Revival as a movement which had no space for the like of a Stephen Dedalus.¹⁰⁴ However, a rereading of the way in which Stephen engages in name-play, changing, only marginally, the names of the

¹⁰³ Culleton, *Names and Naming in Joyce*, p. 101.

¹⁰⁴ Hutton, 'Joyce and the Institutions of Revivalism', p. 129.

Literary Revival members present and leaving their surnames largely intact, reveals that Joyce was far more self-aware regarding the performative relationship between an individual and their namer, and therefore, the difficulty of becoming an entirely 'self-fashioned' artist.

Stephen's name-play suggests a reading of Joyce's relationship with the Revival in which he questioned the methods of fashioning cultural authenticity by acknowledging a kind of unavoidable cultural paternity, thereby forcing readers to look at Stephen's own unacknowledged paternity and even Joyce's own artistic development and performance of exile in his portrayal of himself as a self-created artist. P. J. Mathews argues that, despite his 'avowed criticism and skepticism' regarding the movement, Joyce was also 'clearly in sympathy with, and indebted to, a great deal of revivalist thought, art and politics'.¹⁰⁵ While the episode seeks to undermine Revivalists' claims to cultural authenticity by engaging in name-play which emphasizes the importance of the culturally marked name, Stephen's actions also undermine his own ability to refuse all modes of authority in a practice of egoism, including the authority of the father, by leaving him unable to alter the surname, suggesting that he, too, is unable to break away from the name passed down to him by Simon Dedalus.

To answer the question 'What's in a name?', repeated by Eglinton and Stephen, even if names are arbitrary designations, there is quite a lot *in* a name, evidenced in the amount of attention the characters give to names and naming as well as the number of times that names are changed throughout Joyce's texts. As argued previously in this chapter, names are an important aspect of cultural performance as they are not *entirely* arbitrary and often function as cultural markers and reminders of a cultural history. Names, even if they are unmotivated, often remain stable fixtures of one's, at least,

¹⁰⁵ P. J. Mathews, *Revival: The Abbey Theatre, Sinn Féin, the Gaelic League and the Co-operative Movement* (Cork: Cork University Press, 2003), p. 116.

outward identity. Names are continually remarked upon by the characters in Joyce's texts, frequently to comment upon the performative quality of the name. Martha Clifford tells Bloom as 'Henry Flower' that she thinks often of his beautiful name (*U* 5.248). Molly Bloom jokes about the author of a book she requests from Bloom, 'Get another of Paul de Kock's. Nice name he has' (*U* 4.358). Simon Dedalus tells Bloom that Mulligan's name 'stinks all over Dublin' (*U* 6.64-65). When Cyril Sargent holds out his copybook to Stephen in 'Nestor' *Sums* is written on the book and at the foot a 'crooked signature with blind loops and a blot. Cyril Sargent: his name and seal' (*U* 2.128-130). Importantly, Stephen thinks of the name not only as a name but also as a 'seal', a means for providing authentication, demonstrating how names purport to represent individuals and hold performative powers.

And yet, as we have seen in 'Scylla & Charybdis', names can and do change. When names are changed, even temporarily or in an unofficial capacity, the name changer begins a new kind of cultural performance, suggesting Joyce's works offer a rereading of Butler's examination of how names fit into heterosexual models of conformity and coercion. Joyce's analysis of naming demonstrates how agency within the naming system is a fluid, constantly shifting relationship between the original namer and the named, as well as an audience in receipt of the name. Because Joyce so often focuses on unofficial naming or the misuse of names, coercion often exists at a level of perception. Far from Butler's model, in which the actor performs for society under a pressured authority, Joyce opens up the performative relationship within official naming systems to demonstrate that naming exists as an interplay between the namer and the named, allowing for a far more accurate depiction of the ways in which names, typically stable, can and do change to suit a particular cultural performance.

Stephen's act of name-play draws attention to the way in which names might be used as cultural performances, but the trivial way in which he engages in the name-play

reminds us that the original performance of the naming ritual is difficult to escape. Joyce's texts ask us to both question and accept the permanence of names. Further, Joyce displays a self-consciousness regarding Stephen's inability to become a fully self-created artist through the name-play that goes on in 'Scylla & Charybdis'. Paternity might be a legal fiction but it is performatively reasserted through the use of the patronym. That Stephen does not disfigure the other characters' surnames in his act of name-play is suggestive of an inability to cast off one's familial history. The name-play that exists only in Stephen's head and on the page then acts as a further and ongoing performance of cultural exile on Joyce's part, forever reminding the very real people that found themselves depicted as characters in the episode of his separation from them.

CHAPTER FOUR

Education, Catechism, and Performing Cultural Identities

I. The Catechism and Education

The catechism, a religious mechanism of learning in question and answer form, is often reworked in Joyce's texts as a means of depicting social scenes in which characters are required to perform their culture in a particular manner by supplying the accepted answer to a cultural question. The catechistic form of question and answer is used in *A Portrait*, in particular, as a way of representing a kind of social code which I will be referring to as the *social catechism*. The social catechism that exists within the school setting is indicative of greater issues concerning national belonging and the perception of authentic Irishness and is therefore a useful method for reading cultural performance and the pressure placed on an actor by their immediate society or peers. As a knowingly self-conscious device, the catechism pedagogically attempts to make what is a performative activity appear as a clear enunciation of internal learning and belief. The social catechism functions in a similar manner and is evident in *A Portrait* in the numerous examples of social scenes of question and answer in which Stephen is made to feel embarrassed and out of place due to his lack of understanding of the schoolyard code that enforces social and cultural performance on a microcosmic level. The apparent naturalness of the other students' conformity to this code, as representative of greater cultural pressures in Ireland, is unsurprising, and Joyce continually demonstrates that ignorance of an individual's performative role is often a kind of willed and self-conscious activity enlisted with performative motivations.

This chapter will explore the way in which Catholic catechistic pedagogy pervades the development of cultural identity and insists on a precise and stylized performance of a particular "unquestionable" definition of one's culture through the

infliction of specifically catechetical constraints. Joyce's use of the catechistic mode and his documentation of Stephen's education in the repercussions of providing "incorrect" answers to the social, and cultural, catechism ultimately helps to support Joyce's own performance of exile. First, I will offer an examination of the religious catechism and how it has been adapted and used in the classroom in both Ireland and across national pedagogical trends. Next, the chapter will look more specifically at the aims of the catechism as a tool for understanding the exterior production of interior thought, or, more specifically, the manner in which catechisms offer an outward performance of interiority that is meant to both produce and truthfully represent interior substance. Finally, the last two sections of the chapter will engage in close textual analyses of the many scenes in which Stephen is let down by his inability to function successfully within the social catechism, looking firstly at his numerous failed attempts to master the schoolyard code and concluding with his own performatively "un-self-conscious" turn to exile.

Butler argues that within a compulsory system of binary gender identification gender is a 'performance with clearly punitive consequences'.¹ Gender identities that go unnoticed, or performatively "pass", help to situate individuals within their societies by reinforcing heteronormative gender models. Those who 'fail to do their gender right' are punished for their lack of discretion through a kind of social ostracism.² The punitive threat for failing to perform correctly does not apply solely to gender identity and should also be extended to cultural identity. One might look to such examples as the legislated investigation of "un-American" activities and the subsequent blacklisting, a kind of exile, of individuals accused of communism in the first half of the twentieth century in the United States as an example of the kind of punishment faced by those who refuse to perform culture in a manner that conforms to the expectations of an authoritative social

¹ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1990), p. 178.

² Butler, *Gender Trouble*, p. 178.

group. These cultural tropes that make up a perceived successful performance or performances that go unnoticed, “pass”, and appear to live up to the cultural paradigm, must be viewed as *learned* rather than natural expressions of one’s cultural identity. The catechism, with its emphasis on “correct”, learned, and rehearsed response allows Joyce to demonstrate not only the pressure one feels to perform correctly, by providing an accepted response, but also the repercussions one faces if one does not register a successful cultural performance that enlists anticipated cultural tropes. The ‘silence’, ‘exile’, and ‘cunning’ that Stephen claims are his defenses at the end of *A Portrait* might represent not only Joyce’s depiction of Stephen’s performance of cultural dissonance but also, in an Ireland preoccupied with self-definition, a necessity for public performance of a penance for not conforming to the expectations of a social group. Further, the social and cultural catechism provides Joyce with a useful tool with which he knowingly executes his own public performance of self-imposed exile.

The text of the catechism consists of a series of questions and answers in which the catechizer asks a question and the assembled respondents provide the accepted answer. The text explores questions of faith and, as a learning and teaching tool, instructs in and enunciates the tenets of the Catholic faith. *The Catechism of the Catholic Church and the Craft of Catechesis*, a religious account and study of the pedagogy of the catechism, describes the catechism both as an ‘annunciation’ and ‘proclamation’ of the faith, meaning an official and public announcement of one’s belief.³ The connotation of these words emphasizes an important aspect of the catechism: that it is meant as a *public* display of belief and not simply a private practice exercised in the interest of learning. The public aspect of the catechism, of course, has further implications in terms of cultural performance whereby the respondent acts as a player on a larger cultural stage. Butler

³ Pierre de Cointet, Barbara Morgan, and Petroc Willey, *The Catechism of the Catholic Church and the Craft of Catechesis* (San Francisco: Ignatius Press, 2008), p. x.

argues that the ‘action of gender’ requires a *repeated* performance that is ‘at once a reenactment and reexperiencing of a set of meanings already socially established’ in a method that is both ‘mundane’ and ‘ritualized’; importantly, the ‘action of gender’ is a ‘public action’.⁴ In this manner, the catechism acts as an ideal reenactment of cultural norms, providing a ritualized, repeated, and public display of one’s religious beliefs. It is also a ‘presentation’ of ‘essential’ and ‘fundamental points of Faith’ which all Catholics can refer to in order to ‘gain a secure understanding of the Church’s teachings on matters of faith and morals’.⁵ The catechism, then, may be used as a reference for teaching and is considered an ‘utterly reliable place to which [teachers] can turn’, but is also a tool for those seeking to learn.⁶ Additionally, the authors of *Craft of Catechesis* claim that the catechism is a work of collaboration between the Holy Spirit and the successors to the apostles and is ‘written with this divine pedagogy flowing through it’, a statement which ensures the catechism’s use and authority, as well as, more subtly, discourages intellectual questioning of the material found there.⁷

The catechisms which Joyce learned from and was influenced by in recreating the catechistic technique of question and answer in his works, chiefly the Maynooth and Deharbe versions, were derived from the *Catechismus Romanus* (1566) which came out of the Council of Trent (1564) and established elementary Catholic doctrine. These two catechisms share common themes and, of course, the same pedagogical technique of question and answer. However, the Deharbe catechism differs from the Maynooth version in its design and presentation of the material. While most traditional catechisms present the series of questions and answers in the form of various short lessons, Joseph Deharbe’s catechism is divided by chapters on subjects like ‘Faith’, ‘Commandments’,

⁴ Butler, *Gender Trouble*, p. 178.

⁵ Cointet, Morgan, and Willey, *Craft of Catechesis*, p. x.

⁶ Cointet, Morgan, and Willey, *Craft of Catechesis*, p. x.

⁷ Cointet, Morgan, and Willey, *Craft of Catechesis*, p. xiv.

and ‘Means of Grace’, for example. In addition, these versions of the catechism differ in their method of response, a point which will be explored further in the following paragraph. Aside from these two versions of the catechism, Joyce was also influenced by a pre-Trent catechizer called Origen, a third-century Platonist and early church father who educated students in Alexandria in church doctrine in a manner that was not entirely dissimilar to the use of the catechism in Joyce’s schooldays.⁸ Joyce’s knowledge of Origen has been linked to allusion and wordplay found in the *Wake* [‘dogmarks of origen on spurius’] (*FW* 161). The Tridentine catechisms that followed the Council of Trent resembled Origen’s, providing a simple outline of the complex theology of the Roman Catechism through the use of question and answer. Origen’s method also allowed for the direct study of the Bible while the post-Trent catechisms, such as the Deharbe and Maynooth, in keeping with Catholicism’s emphasis on previously accepted Biblical interpretations, placed less significance on direct Bible reading and study; instead, the catechisms studied by Joyce often encourage a far more indirect knowledge of the Bible through the method of classroom memorization.⁹ Rather than asking students to consult the Bible, as Protestant tradition might do, Harry Charles Staley notes that the Deharbe version of the catechism directs knowledge seekers back to that very document, thereby solidifying the catechism’s authority and with it the authorized questioner.¹⁰

The text of the catechism consists of questions for which the respondent is expected to provide the “correct” response. Within the context of cultural performance, the catechizer might also represent a society which demands a particular response (or performance) under the threat of punishment. With this threat in mind, many catechisms,

⁸ Harry Charles Staley, ‘Joyce’s Catechisms’, *James Joyce Quarterly* 6/2 (1969), p. 137.

⁹ Staley, ‘Joyce’s Catechisms’, p. 142.

¹⁰ The Deharbe Catechism asks, ‘Where can we get a right knowledge of these things?’, referring to the necessary actions to ‘know, love, and serve God, and thereby obtain eternal happiness’, and answers, ‘In the Catechism, which contains the Christian doctrine in question and answer’, *A Catechism of the Catholic Religion*, trans. Rev. Joseph Deharbe, S. J. (New York: Schwartz, Kirwin & Fauss, 1878), p. 50.

such as the Maynooth version, contain part of the original question in the answer, as if reiterating correctness and acknowledging the scripted nature of response.¹¹ Joyce uses this method frequently in his reimagining of the catechism in his works. In *Stephen Hero*, for instance, Stephen creates a ‘pseudo-classical’ catechism for himself,

Question: What great truth do we learn from the *Libation-Pourers* of Eschylus?

Answer: We learn from the *Libation-Pourers* of Eschylus that in ancient Greece brothers and sisters took the same size in boots (*SH* 197-198).

From the structure of the question and answer it is apparent that Joyce has used the Maynooth catechism as a model, ‘Q. What lessons do we learn from the sufferings and death of Christ? A. From the sufferings and death of Christ we learn the enormity of sin, the hatred God bears to it, and the necessity of satisfying for it’.¹² The structure of the responses in the Maynooth version of the catechism is formal and provides pupils with a full memorized passage that can be repeated, without question, as a demonstration of belief, made all the more performative by its very formality.

Joyce makes extensive allusions to Maynooth and the Maynooth catechism throughout the scope of his works, suggesting that this particular version of the catechism is present in much of Ireland’s cultural consciousness at the time. In ‘A Painful Case’, Mr. Duffy has a ‘copy of the Maynooth catechism, sewn into the cloth cover of a notebook, stood at one end of the top shelf’ (*D* 90). During ‘Scylla & Charybdis’ Stephen thinks of ‘my lords bishops of Maynooth’ (*U* 9.1006-1009). Later, when Stephen recites a passage from Matthew 26:40-41 in ‘Circe’, Florry asks him if he is ‘out of Maynooth’, saying he is ‘like someone I knew once’, suggesting he reminds her of a priest that visited the brothel (*U* 15.2531-2533). Finally, *Finnegans Wake* makes several allusions to

¹¹ For example, the Maynooth Catechism might ask, ‘Is it necessary to keep every one of the ten commandments?’ for which the answer is, ‘It is necessary to keep every one of the ten commandments; for the Scripture says, *Whosoever shall offend in one shall become guilty of all*’ (James 2:10), in *The Short Catechism Extracted from the Catechism Ordered by the National Synod of Maynooth* (Dublin: M. H. Gill & Son, 1891), p. 15.

¹² *Maynooth*, p. 9.

Maynooth which could refer to either the seminary there or the catechism: ‘maynoother’, ‘almaynoother’, and to the ‘Pardonell of Maynooth’ (FW 370, 371, 553). Indeed, the 1882 catechism that came out of the Synod of Maynooth was intended to be used as an authoritative source for catechistic education in Ireland. As Wilhelm Fügen points out, the very title page draws attention to this version’s authority in Ireland, ‘The Short Catechism Extracted from the Catechism: *Ordered by the National Synod of Maynooth, and approved by the Cardinal, the Archbishops, and Bishops of Ireland, for general use throughout the Irish Church*’.¹³

In contrast to Joyce’s use of the Maynooth version in the scene from *Stephen Hero*, the question and answer at work in ‘Ithaca’ most closely resembles the structure of the Deharbe Catechism. An extract from the Deharbe version reads, ‘28. How do we especially show that our faith is firm and constant? By never denying it, even in appearance, and by candidly professing it on every occasion by word and deed’.¹⁴ The answers here do not repeat any part of the question and cannot be used verbatim outside of the question. The structure found in ‘Ithaca’ is similar,

How did he elucidate the mystery of an invisible attractive person, his wife Marion (Molly) Bloom, denoted by a visible splendid sign, a lamp?

With indirect and direct verbal allusions or affirmations: with subdued affection and admiration: with description: with impediment: with suggestion (U 17.1171-81).

Although the questions in this structure do not anticipate an answer through reiteration, it is clear that in the Deharbe version of the catechism there are often leading questions in which a particular answer is expected and that it is possible, if answers are not memorized and repeated verbatim, as was meant to be the case, to provide an “incorrect” answer. On the cultural stage this allows for the very real possibility of cultural transgressions and missteps and some characters’, such as Stephen’s, inability or refusal

¹³ Wilhelm Fügen, ‘Joyce’s use of the “Maynooth Catechism”’, *James Joyce Quarterly* 13/4 (1976), p. 407.

¹⁴ *Deharbe*, p. 55.

to provide the accepted or anticipated answer to the questions that are set to them disrupts the catechizing that takes place and alerts the audience to a particular performance of culture. These “incorrect” answers are often policed by the other characters present, as is the case when Stephen tells his classmates that Byron is the better poet, an example that will be explored later in this chapter. ‘Ithaca’, too, disrupts the cultural expectations of the catechism as the answers, Fritz Senn points out, ‘do not always formally correspond to the stated terms of the question’.¹⁵

As Kevin Sullivan has shown, the importance placed on the catechism within religious instruction can be witnessed in the records kept of Clongowes Wood, the school which Joyce attended from September 1888 to December 1891, in which the instructor is encouraged to ‘exact from all a correct knowledge of the Catechism’, explain its meaning, and give practical instruction pertaining to the Catechism, while also hinting at the danger of encouraging students to ‘seek for difficulties, in matters of faith’, a subtle warning against questioning the authority of the catechism.¹⁶ The instructor is also advised to consult only works of ‘undoubted authority’, such as the Catechism of the Council of Trent, to never advance ‘any doctrine of which he is not certain’, and to choose examples from ‘Sacred Scriptures’, the ‘Lives of Saints’, and ‘writers of reputation’.¹⁷ The profound use of the catechism at Clongowes Wood is further emphasized by the 1890 examination that Joyce and his classmates had to sit in which they were tested on the first fourteen chapters of the Maynooth Catechism, (which they were meant to learn verbatim) one hundred and fifty pages of Old Testament history, and parts of the Deharbe Catechism.¹⁸ The material in these exams, Peter Costello notes, was set all over Ireland and aimed at producing good Catholics as well as future priests. Costello even hints at

¹⁵ Fritz Senn, “‘Ithaca’: Portrait of the Chapter as a Long List’, in *Joyce’s “Ithaca”*, ed. Andrew Gibson (Amsterdam: Rodopi, 1996), p. 52.

¹⁶ Kevin Sullivan, *Joyce Among the Jesuits* (New York: Columbia University Press, 1957), p. 46.

¹⁷ Sullivan, *Joyce Among the Jesuits*, p. 46.

¹⁸ Sullivan, *Joyce Among the Jesuits*, p. 47.

the kind of cultural education taking place through the catechism, claiming that it ‘gave James that essential grounding in the matter of Catholicism which would never leave him, even though his belief eventually failed’.¹⁹ There is a cultural element, then, to Irish Catholicism that goes beyond the issue of belief; despite Stephen’s disavowal of the Catholic faith, its teachings still provide a kind of cultural script from which to draw. For example, just before Stephen outlines his ‘universal language’ in ‘Circe’ he is seen ‘flourishing’ his ashplant and ‘shattering light over the world’ while chanting ‘with joy the *introit* for *paschal time*’, demonstrating how he has come so far as to refuse to pray for his mother on her deathbed but the religious script which he learned as a child still pervades his everyday experiences (*U* 15.73-100).

The tradition of the catechism was, by Joyce’s time, a longstanding one at Clongowes and during the years 1857-1858 the Prefect of Studies issued instructions in the teaching of young children, claiming that the ‘chief duty is [to] teach the little children to spell, read and know their chatechism [*sic*]’.²⁰ Sullivan also emphasizes the ‘distinctly Jesuit’ education Joyce received at Belvedere, where instruction was based on the *Ratio Studiorum*, which helped to standardize Jesuit education in 1599 by providing certain regulations for instructors. ‘It was here’, Sullivan argues, ‘that Joyce’s powers of memory, already considerable, were further strengthened by the school discipline of daily and weekly “repetitions”’.²¹ Although Sullivan does not refer specifically to the catechism, this assertion regarding daily and weekly ‘repetitions’ points to a pedagogical formula that demanded a standardized proclamation and repetition of knowledge.

The catechism was a popular method of teaching within the Catholic tradition and remained widespread through the nineteenth and twentieth centuries. Reverend

¹⁹ Peter Costello, *James Joyce: The Years of Growth 1882-1915* (Schull: Roberts Rinehart Publishers, 1992), p. 81.

²⁰ Bruce Bradley, S. J., *James Joyce’s Schooldays* (Dublin: Gill and Macmillan Ltd., 1982), p. 44.

²¹ Sullivan, *Joyce Among the Jesuits*, p. 10.

Timothy Corcoran, a champion of the catechism in education, is also cited by E. Brian Titley in his study on the influence of the Church and State on schooling in post-1900 Ireland as the most influential figure of the educational sector during the early years of the Irish state.²² Following the formation of National Schools in the nineteenth century, diocesan boarding schools, like Clongowes Wood College, began popping up around Ireland as a conservative reaction to the new liberal schooling tradition.²³ Corcoran grew up in such a system and would eventually go on to vehemently defend the conservative pedagogy advanced by these institutions. Throughout the 1920s and 1930s Corcoran wrote several defenses of the use of the catechism in education for the *Irish Monthly*. In a 1923 publication Corcoran argues that Catholic educational methods drew on the wisdom of Aristotle and Plato and insists on the ‘high value of accurate wording accurately learned’ which would enable a student to ‘treasure for life’ the learning gained through firm repetition, a goal which highlights the catechism’s aim of not only education, but the production of a certain *type* of individual.²⁴ He also claims that the ‘question and answer’ method is ‘essentially oral’ as well as ‘essentially the work of a class as a unit’, emphasizing the importance of collective utterance. What he fails to acknowledge is that, if learning is essentially oral and done as a class in unison, it is difficult to know whether or not every student is participating and *impossible* to discern whether every student *believes* in the utterance that he or she makes, opening up the possibility that an utterance might be strictly performative with or without the backing of belief.

Corcoran defends the catechism again in 1933, this time arguing that it is an essentially Irish and Catholic form of education. ‘The Catechism’, he claims, ‘in Ireland,

²² E. Brian Titley, *Church, State, and the Control of Schooling in Ireland 1900-1944* (Kingston: McGill-Queen’s University Press, 1983), p. 97.

²³ Titley, *Control of Schooling in Ireland*, pp. 6-7.

²⁴ T. Corcoran, ‘The Tradition of Teaching the Catechism’, *The Irish Monthly* 51/602 (Aug. 1923), p. 383.

has always been the universally-used basis and means of doctrinal teaching, whether within the schools or within the Church'.²⁵ In reality, this was not entirely true of the nation as a whole. After the movement to nationalize education began in 1831 under Chief Secretary of Ireland E. G. Stanley, the Board of Commissioners for National Education sought to provide 'combined literary and separate religious education' for all of Ireland.²⁶ These National Schools were part of an emerging liberal system of schooling which emphasized 'active' rather than 'passive' learning. They sought out new methods of instruction and shied away from more traditional methods of 'rote' learning.²⁷ However, Corcoran's defense of educational tools such as the catechism and the connection he makes between the catechism and traditional education in Ireland is not surprising given the importance of the catechism in Catholic religious instruction as well as the criticism that National Schools were 'designed to support the British cultural assimilation policy for Ireland'.²⁸ In light of this, Corcoran traces the tradition of education by catechism to Irish education during the Penal Laws. 'It was the Catechism', he argues, 'above all else, which so educated as well as instructed, our whole Catholic people, handled as it was by Irish teachers, well equipped for the exposition and discussion which it called for, and most thoroughly interested in the subject matter thus

²⁵ T. Corcoran, 'Catechism in Irish Education', *The Irish Monthly* 61/716 (Feb. 1933), p. 108.

²⁶ Sean Farren, 'A Divided and Divisive Legacy: Education in Ireland 1900-1920', *History of Education* 23/2 (2006), p. 207. The nationalization of schooling in Ireland, Farren observes, was meant to unite the system of education for students of 'different creeds'. Schools belonging to the new system were designated 'National Schools' and would be 'open to children of all denominations and none; separate denominational based religious instruction would be safeguarded while all children would receive their "secular" education in common'. However, the system proved to be too idealistic and, according to Farren, created an even more denominational school system. Farren, 'Education in Ireland', p. 209.

²⁷ Farren, 'Education in Ireland', p. 209. The new liberal tradition of learning was met with reluctance, particularly by staffs of still untrained teachers that relied on methods of rote learning in the classroom.

²⁸ Deirdre Raftery, Jane McDermid, and Gareth Elwyn Jones, 'Social Change and Education in Ireland, Scotland and Wales: Historiography on Nineteenth-Century Schooling', *History of Education* 36/4-5 (2007), pp. 450-451. This study contends that the new National system 'effectively erased the Irish language, history and culture from the curriculum. Its aim was to provide literary education for the poorer classes' and historians of education in Ireland have 'tended to interpret the provision of education, by the solidly upper-middle-class National Board, as an attempt to control the poor'. Farren, too, describes how, despite the new system's aims, the 'Established (Anglican) Church' believed that it was their 'responsibility' to 'inform the Catholic Irish of the error of their ways and to convert them to the "truth"'. Farren, 'Education in Ireland', p. 208.

logically handled'.²⁹ Corcoran's defense takes on a kind of nationalist rhetoric which has an aim at the development of national belonging, uniting the 'whole Catholic people' in their education by specifically Irish teachers. Moreover, the catechism becomes a cultural, as well as religious and educational issue, and, in upholding the catechism as a method of education, Ireland might maintain a sense of identity and tradition.

Corcoran's pedagogical persuasions were influenced not only by his own Jesuit education, but also, as Titley claims, by his 'zeal' for revivalism. While the National School system removed the Irish language, history, and culture from their curricula, Corcoran only reluctantly included English language and literature in his educational proposals and ignored Anglophone Irish literature entirely, placing him amongst those who campaigned for an 'Irish Ireland'.³⁰ While the height of Corcoran's influence was during Joyce's adult years, the pair do share a childhood connection as both were, at least briefly, educated at Clongowes. In 1886, Tullabeg, the school at which Corcoran was a student, merged with Clongowes and his time there overlapped momentarily with Joyce's. Corcoran continued at the school until 1890 and Joyce until 1891.³¹ Corcoran later went on to teach classics and history at Clongowes between 1894 and 1901. Although this is several years after Joyce's education at the school, Corcoran's conservative pedagogy and his zeal for the catechism does give some indication as to the school's educational philosophy. Corcoran was 'openly hostile to the "modern" in education' and argued that children are essentially corrupt, having to do with the 'effect of original sin' and therefore posited that 'strict authoritarian teaching' is necessary.³² He scorned the new 'progressive education' that was popping up in the United States as it sought to 'individualize instruction' and was particularly skeptical of 'soft pedagogy's'

²⁹ Corcoran, 'Catechism in Irish Education', p. 110.

³⁰ Titley, *Control of Schooling in Ireland*, p. 97.

³¹ Gearóid Ó Cléirigh, 'Father Dolan and Others: Joyce's Clongowes Contacts', *James Joyce Quarterly* 25/2 (1988), p. 192.

³² Titley, *Control of Schooling in Ireland*, pp. 94-96.

lack of repetition, a method which he thought was essential to any true and lasting learning, something that is apparent in his publications for the *Irish Monthly*.³³ Individuality was not a priority, nor was any ‘personal investigation’ of the material by students. Instead, ‘memorization and repetition were the keys to knowledge, not inquiry’ and the ‘textbook and the teacher’ were key to unlocking this knowledge.³⁴ While Corcoran would go on to become one of the most influential figures during the early educational formation of the Irish State, his attitude toward the catechism, as well as his similar educational background to Joyce, provides telling insight into the kind of educational methods that were at use during Joyce’s childhood.

Although the records at the institutions that Joyce attended during his early childhood education provide a glimpse at the importance placed on a rigorous learning of the catechism for religious purposes, it is also clear that catechistic learning was a common educational method during the late nineteenth century. Writing of the use of the catechism in English education during this period, Alan Richardson notes that the catechism was as much a disciplinary tool as it was part of educational pedagogy, and he compares the school to other sites of regulation and observation, such as prisons and factories. The catechism’s dialectic ‘tended to yield to the mechanical production of set answers, obedient behavior within the educational setting, and (for the lower classes) passive literacy’.³⁵ Indeed, the early school scenes in *A Portrait* emphasize obedient behavior, as in the scene where the prefect of studies punishes Stephen for breaking his glasses. During the eighteenth and nineteenth centuries a widespread shift in education developed that encouraged catechistic learning across all classes. English grammar schools began to emphasize ‘formal training by drill and repetition’, bringing to mind the

³³ Titley, *Control of Schooling in Ireland*, p. 96.

³⁴ Titley, *Control of Schooling in Ireland*, p. 99.

³⁵ Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice 1780-1832* (Cambridge: Cambridge University Press, 1994), p. 64.

‘weekly repetitions’ at Belvedere alluded to by Sullivan.³⁶ Indeed, while private institutions like Clongowes and Belvedere provided a distinctly middle-class Catholic education, they were also partly based on an English model.³⁷ These institutions also began utilizing such secular catechisms as *Mangnall’s Questions*.³⁸ Joyce’s allusion in *A Portrait* to the book published by Richmall Mangnall in 1800, *Historical and Miscellaneous Questions for the Use of Young People*, points to its popularity and use in Ireland as well.³⁹

The widespread use of the catechism not only in religious, but also in secular education, has further implications for the development of cultural identity through performance. Popular secular and educational catechisms, such as Sarah Trimmer’s, gave the ‘illusion’ of encouraging ‘reflective and active thinking’, often urging pupils to respond thoughtfully and not to answer too ‘hastily’ or ‘carelessly’, while at the same time, a student’s answers had to fit ‘within the narrow parameters of official doctrine’ and demonstrate, ‘in their tone and physical performance, the child’s docility’.⁴⁰ It was not enough to provide the correct answer, but one’s ‘tone and physical performance’ also had to meet a set of standards, hinting at the potentially performative aspect of the

³⁶ Richardson, *Literature, Education, and Romanticism*, p. 64.

³⁷ Nash, *Act of Reception*, p. 66. Nash cites that, ‘Schools such as Belvedere and Clongowes were, in general, consciously training a new strata of middle-class Catholics: educated and professional, supporters of Home Rule and defenders of the Church yet at the same time “a little bit English”, trained to play English games and, often, taught from an English syllabus’.

³⁸ Richardson, *Literature, Education, and Romanticism*, p. 64.

³⁹ Following Stephen’s wrongful punishment he reflects on the great men of history that had been wrongly punished, ‘Those were the great men whose names were in Richmall Mangnall’s Questions’ (P 55). The style of the question and answer in this text most closely resembles that found in the Deharbe Catechism, responding without a reiteration of the terms of the question. Notably, Mangnall’s questions include a section on Ireland. An example details the governance of Ireland, ‘What is the government of Ireland?’, to which the answer explains, ‘Ireland is governed by a Lord Lieutenant appointed by the Crown [...] After the passing of the act of union, A. D. 1800, Ireland was represented in the imperial parliament by twenty-eight peers, one hundred commoners, one archbishop, and three bishops. The number of commoners has, by the Reform Act, been augmented to one hundred and five’ in Richmall Mangnall, *Historical and Miscellaneous Questions for the Use of Young People, New and Revised Edition* (London: Longman, Brown, Green, Longman’s & Roberts, 1859), p. 182.

⁴⁰ Richardson, *Literature, Education, Romanticism*, p. 69. Richardson is writing here specifically of Sarah Trimmer’s popular educational catechisms. In the 1780s Sarah Trimmer attempted to ‘reassert’ the use of the catechism in education settings through her involvement in the Sunday School movement. Trimmer’s catechisms were, however, designed to discourage class mobility and teach children of their “place” in society. The catechism was used in religious and secular books, including grammar books and primers.

catechism and the performative constraints that were placed on children in the educational setting. Indeed, the catechism itself hints at the importance of both utterance and performance. When asked in the Deharbe version of the catechism how to ‘show’ one’s faith, the response claims that one must ‘never deny it, even in appearance’ and that it should be professed on ‘every occasion by word and deed’ – in other words, through a physical, bodily display and through the speech act.⁴¹ This excerpt emphasizes the importance of performance as a means of backing up one’s utterance of belief.

II. The Catechism and the Performance of Interiority

The unanimous utterances that constitute the oral enunciation of the catechism provide a kind of staged production of the way in which performative acts create the effect of an inner core. Like accepted and celebrated gender ideals that produce such concepts as the “real woman”, the catechism essentially works in reverse by attempting to produce an inner reality based on an external performance of that reality. However, what the catechism fails to acknowledge is the fact that the appearance of an internal substance is produced only *on the surface* of the body and that it is impossible for an audience to truly know what exists below that surface. For instance, a classroom which engages in the public recitation of the catechism’s prescribed responses in unison can never guarantee unanimous inner feeling. There is no definitive way of knowing if a student of the catechism *believes* what he or she recites or whether that student is simply engaged in the performance of belief. The catechism, therefore, might provide a model for viewing the spectacle of the exterior production of interior substance and therefore offers a useful means of looking at cultural performance, particularly rebellious acts of cultural performance whereby an actor either fails to, or knowingly refuses to, provide

⁴¹ Deharbe, p. 55.

the anticipated answer to a cultural question. The sedimentation of cultural norms, like gender norms, leads to the production of certain ideals, as mentioned previously. The “un-American” activities of those investigated for communism in the mid-twentieth century, for example, are contrasted with the “true American”, just as the “real woman” is contrasted with those who fail to perform accepted gender ideals. Bloom, despite his avowal that he was born in Ireland is not considered a “real Irishman” by the group in Barney Kiernan’s pub, just as Gabriel is threatened with the title “West Briton” because his outer performance of culture does not project the ideal of a “real Irishman” within. It is imperative, then, to understand how surface performances enable an audience to make observations, whether accurate or not, about an individual’s interiority and I suggest that Joyce’s social catechisms provide a stage on which to engage in a performance of interiority. While social catechisms are meant to both *produce* and *sustain* a collective and agreed upon conception of culture, Joyce exposes the social catechism to consist of stylized performances enforced under social pressure.

In her chapter on subversive bodily acts Butler asks, ‘How does a body figure on its surface the very invisibility of its hidden depth?’⁴² Although initially left unanswered, the question leads to a discussion of interiority and gender performativity. The answer to Butler’s question is that invisible hidden depths are given an embodied appearance through performative gestures that allude to an ‘internal core’ or ‘substance’.⁴³ Interiority, then, becomes an ‘effect and function of a decidedly *public* and *social* discourse’.⁴⁴ The unknowability of an individual’s most inner core demands a kind of public performance that conforms to and upholds societal expectation. Butler essentially proposes that the performance of particular actions in front of audiences produces the effect of an internal core – inverting the assumption that one’s internal core naturally

⁴² Butler, *Gender Trouble*, p. 171.

⁴³ Butler, *Gender Trouble*, p. 173.

⁴⁴ Butler, *Gender Trouble*, p. 173, emphasis added.

yields certain bodily acts. The appearance of the ‘substance’ of gender, she argues, involves a construction and is ultimately a ‘performative accomplishment’ that the ‘social audience, including the actors themselves, come to believe and to perform in the mode of belief’.⁴⁵ In Butler’s configuration of performative acts the actors themselves, these individuals performing gender, begin to believe in the interior substance of gender and to act in a manner which supports that belief. In other words, individuals effectively become ‘entranced’ by their performances and their conformity to prescribed gender norms, remaining largely unaware of their own performative role in the construction and perpetuation of these norms.⁴⁶

Such a system creates the “sedimentation” of gender norms and leads to the phenomenon of the “real woman”, for example. Eventually, sedimentation creates a ‘set of corporeal styles which, in reified form, appear as the natural configuration of bodies into sexes existing in a binary relation to one another’.⁴⁷ The hardening of gender categories and expectations produce stylized actions that help to reinforce these norms and uphold them as natural. Normative complacency resulting from social pressures and entrancement may also lead to the sedimentation of cultural types. Joyce gives voice to such a phenomenon in his story ‘After the Race’, where the many nationalities depicted, Irish, French, English, Hungarian, and American, all have ‘various tastes’. Different discussions and interests are, as Jimmy, the Irishman and the observer notes, connected to their respective nationalities. For example, Rivière instructs Jimmy on the ‘triumph of French mechanics’ while Routh tells Villona of the beautiful English madrigal (*D* 36). Nationalities remain separated and different “types” flow from the suggestion of culture. Of course, Joyce shows these distinctions and stylizations to be dubious; they are, after

⁴⁵ Butler, *Gender Trouble*, p. 179.

⁴⁶ Judith Butler, ‘Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory’, *Theatre Journal* 40/4 (Dec. 1988), p. 522.

⁴⁷ Butler, *Gender Trouble*, p. 178.

all, the observations of Jimmy, whose ‘imagination was kindling’ (*D* 36). Although the culturally diverse group raises a toast to ‘humanity’, the toast that comes just moments later is to ‘Ireland, England, France, Hungary, the United States of America’, solidifying the distinctions between the nationalities that foreground their card game at the end of the story (*D* 37). The boisterous and noisy way in which the characters in ‘After the Race’ go about their day is distinctly performative and it is often difficult to distinguish between the spectacle of performance and inner thought and substance.

As an educational method which discourages individualized answers, the catechism helps to provide a set of ‘scripted guidelines’ in the learning of religion and morality as well as, in this instance, the more secular concerns which help to form the cultural makeup of a community. The term ‘scripted guidelines’ is borrowed from Paige Reynolds who notes that modernism often sought to expose national identity as a construct or a ‘set of scripted guidelines virtually anyone can perform’, while nationalism aimed to portray Irishness as an inherent aspect of the self.⁴⁸ It might be in the interest of nationalism, then, to cover over the performative elements of culture and attempt to uphold the concept of Irishness as an interior core of all Irish men and women. At the same time, Reynolds’s work seeks a model of ‘partially overlapping sets’ or circles in which revivalism and modernism ‘remain coherent, but permeable’.⁴⁹ That is, she is aware of the ways in which performance and spectacle, through cultural events like drama and sport, for example, were used by nationalism in order to create and maintain the narrative of an inherent national identity.

Responding to Homi Bhabha’s theories on cultural performance in colonial communities, Reynolds claims that the nation ‘must be imagined as a social body demanding both actor and audience – someone must perform the narrative, as well as

⁴⁸ Paige Reynolds, *Modernism, Drama, and the Audience for Irish Spectacle* (Cambridge: Cambridge University Press, 2011), p. 14.

⁴⁹ Reynolds, *Audience for Irish Spectacle*, p. 8.

hear, read, or observe its performance'.⁵⁰ Indeed, the audience is an essential part of performance and literature offers layers of audience communities for which one might perform. Being a part of these audience communities, Reynolds states, allows individuals to feel 'part of the larger and familiar whole' which often comes with a 'flash of pleasure based in feeling assimilated'.⁵¹ While Reynolds is right to point to such feelings of pleasure at fitting into a larger whole in the creation of national feeling, I am interested specifically in performances that do *not* register this positive response (for example, Stephen's or Gabriel's performances of difference). Reynolds claims that the 'public and consistent demonstration of Irish nationality through language, dress, and manner allowed for the expression of universal Irish feeling'. The uniting of 'public and private selves' created a transparent and public sense of Irishness which would then 'generate national pride and erase the affective discomfort borne, for instance, by young Irish speakers or the Gabriel Conroys of the country'.⁵² However, the illusion of universality in regards to cultural feeling does carry with it the necessity to ostracize those that do not performatively support that illusion. Indeed, for the young Irish speakers of the country to erase their feeling of discomfort at not being part of the collective, the Gabriel Conroys must be punished for their refusal to publicly perform the accepted version of Irishness.

Emer Nolan argues that nationalism, in its Romantic and European form, is an ideology concerned primarily with the project of 'self-creation' and 'self-expression' which must be completed in order to lead to the formation of an 'ideal national community'.⁵³ While certain essentialist nationalisms view culture as an inherent trait, Stephen, and indeed modernism, tends to portray culture as a construct. In this manner, Stephen's project of self-creation in *A Portrait* begins to parallel the self-fashioning of

⁵⁰ Reynolds, *Audience for Irish Spectacle*, p. 25.

⁵¹ Reynolds, *Audience for Irish Spectacle*, p. 37.

⁵² Reynolds, *Audience for Irish Spectacle*, p. 120.

⁵³ Emer Nolan, *James Joyce and Nationalism* (New York: Routledge, 1994), p. 47.

nationalist movements.⁵⁴ Nolan argues that Stephen is never wholly removed from the revivalists he meets throughout *A Portrait* and *Ulysses* and instead ‘experiences his own agnosticism as a painful anomaly’.⁵⁵ I would argue further that while Stephen does at times seem to experience pain as a result of his cultural alienation, he also undergoes an education in the catechistic production of internal feeling and learns to use his lack of understanding of catechetical cultural response as a means of performing and justifying his cultural exile. Joyce’s portrayal of catechistic questioning in *A Portrait* during Stephen’s early childhood education reflects a hierarchical system which demands a performance of culture in keeping with certain ideals relating to cultural authenticity and Irishness and promotes feelings of unanimous national belonging while discouraging any individualized performances of culture. The way in which nationalism relies on performances of “interiority”, through a kind of cultural questioning, in order to sustain the myth of communal thought with the intention of generating a greater sense of national belonging, makes it easier to spot those that are not adhering to the cultural script. As a result, Stephen’s divergent performance cannot go unnoticed and unpunished. Stephen’s cultural agnosticism, his inability to recite, without fully believing, the memorized responses to a cultural catechism ultimately leads to his self-imposed exile. By the close of *A Portrait* Stephen voluntarily inflicts a kind of cultural punishment upon himself for his failure to utilize the set of scripted guidelines provided for him by his peers.

Nation-ness and nationalism, Benedict Anderson argues in *Imagined Communities*, are ‘cultural artefacts’, meaning they are both manmade and modular. Nations are imagined because the ‘members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each

⁵⁴ Nolan, *Joyce and Nationalism*, p. 38.

⁵⁵ Nolan, *Joyce and Nationalism*, p. 45.

lives the image of their communion'.⁵⁶ The feeling of fraternity and belonging, Anderson claims, is what motivates individuals to risk their lives for the nation, which is, importantly, an illusory construct. While it is not necessarily true that all nations must share a common language, one of the means of fostering camaraderie is through the perception of a shared language (or even a shared aspirational language) and therefore the perception of a shared culture. Anderson argues that language is important for its 'capacity for generating imagined communities, building in effect *particular solidarities*', but warns against treating language as '*emblems* of nation-ness, like flags, costumes, folk-dances, and the rest'.⁵⁷ It is easy to see how Ireland, and indeed many cultures that have felt the linguistic effects of imperialism, might seek to use language in this manner.

One might look to the exchange between Molly Ivors and Gabriel in 'The Dead' and its catechistic element of question and answer, 'And haven't you your own language to keep in touch with, Irish?' Molly Ivors asks Gabriel, leaving the implication of a 'correct' answer. Gabriel's response, which disrupts the expected catechistic reply, reflects a colonial struggle to imagine a community within a disintegrating linguistic tradition, 'Well, said Gabriel, if it comes to that, you know, Irish is not my language' (*D* 164-165). Gabriel is then punished for his incorrect response (and his inappropriate performance of Irishness) as Molly Ivors stands on her toes and whispers into his ear, 'West Briton' (*D* 165). Importantly, the scene between Molly Ivors and Gabriel Conroy is highly performative.

The 'frankmannered' and 'talkative' Molly Ivors arrives on the scene in a kind of costume, she is modestly dressed, choosing not to wear a 'lowcut bodice'; instead, she wears a large brooch on her collar bearing an 'Irish device' (*D* 162). The entire

⁵⁶ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism, Revised Edition* (London: Verso, 1991), pp. 4-6.

⁵⁷ Anderson, *Imagined Communities*, p. 133.

conversation takes place during a dance: the exchange does not begin until ‘they had taken their places’ and the final whispered phrase from Molly Ivors is said just as the dance chain is about to start again. Garry Leonard calls Molly Ivors ‘the most disconcerting person at the party because she maintains, publicly, an ironic distance from her own social performance’.⁵⁸ There is an implication that Molly Ivors is a ‘knowing’ performer and the almost flirtatious way in which she questions Gabriel highlights the performative nature of both gender and culture. Molly begins her interrogation of Gabriel ‘gravely’, but there is evidence to suggest that her ‘grave’ countenance is a mask. Gabriel smiles at her ‘solemn manner’. Shortly after calling him a ‘west Briton’ for the first time, Molly Ivors tells him in a ‘friendly tone’ that she was ‘only joking’ and instructs him to cross in the dance (*D* 163).

The narrative, in its descriptions of the pair, mimics Molly’s manner, faking a kind of seriousness that turns more playful.⁵⁹ Indeed, Molly Ivors’s manner remains ‘friendly’ and ‘warm’ throughout the exchange and there is a certain suggestion of a flirtation and warmth during the scene. When she asks Gabriel if he will join her on an excursion to the Aran Isles in the summer Molly lays her ‘warm hand eagerly on his arm’ (*D* 164). In fact the words ‘warm’ and ‘warmly’ are used frequently to describe Molly’s manner toward Gabriel. After her interrogation has been completed Gabriel thinks he sees a ‘sour expression’ cross her face but when they meet again in the dance he is ‘surprised to feel his hand firmly pressed’ and Molly Ivors then looks at him until he smiles. It is at this point that she stands on her toes and whispers into his ear, calling him a ‘west Briton’ for the second time. One may see tension escalating in the scene, but it remains largely a friendly, flirtatious tension that begins with Gabriel and Molly dancing

⁵⁸ Garry Leonard, ‘Joyce and Lacan: “The Woman” as a Symptom of “Masculinity” in “The Dead”’, *James Joyce Quarterly* 28/2 (1991), p. 462.

⁵⁹ Interestingly, in John Huston’s adaptation of ‘The Dead’, Molly Ivors winks at Gabriel from across the room during Mary Jane’s piano playing, long before they step up to dance lancers together. *The Dead*, dir. John Huston, based on ‘The Dead’ by James Joyce (1987), Vestron Pictures.

and ends with her whispering into his ear, playfully reminding him of his performative obligations and the repercussions of ignoring those obligations.

It is important that the exchange between Gabriel and Molly Ivors takes place as a series of questions and answers. In a Lacanian analysis of the scene, Leonard argues that Gabriel learns that ‘conversation is dangerous’ because it is ‘always an attempted seduction of the Other’ which bears with it the threat of one’s self being ‘subverted as easily as it may be confirmed’.⁶⁰ Because Gabriel recognizes this danger, Leonard contends, he is particularly ‘anxious to read correctly from his own script’ and Leonard points to Gabriel’s pains at getting his dinner speech “right” as evidence.⁶¹ However, if Gabriel is anxious to read out his script correctly, it is evident that he does not necessarily know all of his lines, or, perhaps, that silence is an important aspect of his performance, as is the case in his exchange with Molly. In a conversation that is almost entirely a series of questions and answers, with Molly playing the role of questioner, it is important that Gabriel is in search of the “correct” response, even if it is not the response that his questioner is looking for. Her questions are almost always leading, ‘But you will come, won’t you?’, ‘And haven’t you your own language to keep in touch with, Irish?’, ‘And haven’t you your own land to visit?’ (*D* 164-165). These leading questions often require only a simple ‘yes’ and are helpful hints to Gabriel at the way in which he is meant to answer – although it is clear that she knows he will not supply these accepted answers. The exchange is highly performative on both sides and Molly seems to almost delight in Gabriel’s blasphemous answers as it gives her an opportunity to continue her own heightened performance and to instruct him, from an inverted position of power, in catechistic exchange. Finally, Leonard points out, Molly Ivors herself becomes an ‘unanswerable question’, standing in for the question ‘what does woman want?’.⁶² I

⁶⁰ Leonard, ‘Joyce and Lacan’, p. 453.

⁶¹ Leonard, ‘Joyce and Lacan’, p. 453.

⁶² Leonard, ‘Joyce and Lacan’, p. 462.

would argue further that Molly seems almost pleased that Gabriel fails to answer her questions, 'Of course, you've no answer', she tells him (*D* 165). Indeed, the questioner might even set the answerer up for these failed answers as they are necessary to uphold the questioner's authority. Gabriel's inability to answer brings to mind Stephen's use of silence. By not answering, Gabriel is not agreeing with Molly Ivors but nor is he offering an alternative answer. Although Gabriel seems confused as to how to respond to his rival, silence has the potential to destabilize the catechism in a manner that will be explored further in relation to Stephen's performance of exile.

During this scene in 'The Dead', Joyce uses the catechistic aesthetic of question and answer to deal with complex questions of culture and performance. The exchange is an early example of a character refusing to perform Irishness in the manner that has been prescribed, instead engaging in a performance which speaks more to Joyce's own performance of exile. Joyce's texts continue to invert the catechistic mode or to disrupt it by providing so-called incorrect answers to questions that carry the implication of holding a correct response. Catechism, with its almost hypnotic repetition of answers in unison, offers one means through which to implement, perform, and perpetuate a national feeling of unity and appears to discourage individualized response by suggesting that performative utterances might accurately describe or demonstrate interior motives. In this manner, the catechism functions as a performance of unanimity, uniting a host of respondents in collective belief, or at least the collective utterance of belief. The hope of the catechism is that these memorized answers are not only learned, but internalized and believed in, but the risk is that they are simply constructing an illusion of belonging and are rather utterances without any real basis in communal thought.

III. Catechistic Questioning as Socialization

In a defense of the catechistic method in an 1805 edition of the *Edinburgh Review*, Sydney Smith claims that a ‘child is not very likely to put any questions at all to a catechizing master, and still less likely to lead him into subtle and profound disquisition’.⁶³ Indeed, questioning the questioner disrupts the power relationship at hand between a catechizing master and student as well as the educational purpose of authoritatively instructing an individual in a certain unified performance of religious, historical, social, or cultural knowledge. Certainly Joyce was familiar with the potential to disarm the catechizer through this method and Ellmann remarks upon him being well known at Belvedere for asking questions about the catechism in order to ‘fill up time’ in Father Henry’s class.⁶⁴ Joyce replicates this disruption in his own work and Robert Hampson notes how this kind of appropriation, and subversion, of the catechism reflects a questioning of authority. Hampson points to the scene in ‘Wandering Rocks’ in which Dilly Dedalus asks Simon Dedalus for money.⁶⁵ Although Simon begins as the questioner and Dilly as the responder, [‘Do you know what you look like?’ (*U* 10.662-3)] their roles are quickly reversed and Simon is forced to fight for his role as catechizer by continually answering Dilly’s questions with questions of his own. ‘Did you get any money?’, Dilly asks her father, ‘Where would I get money? Mr Dedalus said. There is no-one in Dublin would lend me fourpence (*U* 10.669-671). Their conversation is indicative of a crumbling system of power in which there is a turning over of traditional family hierarchies. Further, not only does Simon Dedalus answer Dilly’s question with one of his, he also answers his own question, securing the answer he would like by effectively becoming both catechizer and catechized. Importantly, the catechistic

⁶³ Richardson, *Literature, Education, and Romanticism*, p. 66.

⁶⁴ Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982), p. 56.

⁶⁵ Robert Hampson, “‘Allowing for Possible Error’: Education and Catechism in “Ithaca””, in *Joyce’s “Ithaca”*, ed. Andrew Gibson (Amsterdam: Rodopi, 1996), p. 248.

disruption engaged in by both Joyce at Belvedere and Dilly Dedalus in 'Wandering Rocks' is not one that Joyce typically chooses to replicate in Stephen's experience of catechistic social questioning.

One might assume that Joyce's and Dilly's catechizers were easy targets for a reversal of catechistic roles and that Stephen is simply not presented with the same likely targets. However, there *is* a suggestion that Stephen engages in Joyce's classroom game when a fellow student says, 'Then you can ask him questions on the catechism, Dedalus' (*P* 113). Stephen's comfort with the religious catechism is performatively relevant and demonstrates his intellectual ability to deal with a *text*. At the same time, Stephen's intellectual strengths must be read against his inability to adapt to a more improvised game of social and cultural question and answer. Joyce enables Stephen to engage with and distract his teacher but makes it clear that Stephen's intellectual strengths do not transfer to social situations with his peers. Instead, Stephen continually misunderstands the social catechism, anticipating an eventual performance of his outsider status.

Shortly thereafter the students sit in the classroom with their catechisms open and their 'heads bent upon them silently' but the rector 'does not ask for a catechism to hear the lesson from' (*P* 114). The catechism is directly and briefly alluded to again in *A Portrait* during a speech regarding the purpose of the retreat and later when Stephen is contemplating joining the priesthood. Because of the prevalence of the catechism in both religious and secular education, and the role it played in Joyce's own education at Clongowes and Belvedere, it is not surprising that Joyce would make use of the catechism in the educational setting of *A Portrait*. However, the catechism is rarely referenced directly despite the predominance of the school setting. It is instead invoked indirectly most often in social and cultural scenes in which the collective majority are looking for a particular performance of Irishness from Stephen. Significantly, Stephen does not typically engage in an open rebellion against catechistic social or cultural questioning

and this must be viewed in light of his eventual avowal to take up the mantle of ‘silence, exile, cunning’ at the close of *A Portrait* (P 269).

Joyce’s appropriation of the catechism in early scenes of schoolyard socialization, taking the place of a traditional classroom instructional method, suggests, epistemologically, that social instruction takes place through the adoption of the catechistic method of question and answer. That these social scenes mimic the catechism, suggests there is more to questioning than curiosity and that the question and answer method is meant to teach, as well as police, the perpetuation of cultural norms. In terms of religious instruction and prayer, *A Portrait* places weight on the memorized and rehearsed nature of these rituals. For example, early on the prefect of the chapel ‘prayed above his head and his memory knew the responses’ (P 14-15). The emphasis on memorization and repetition continues throughout *A Portrait*. After Stephen confesses he and the other boys repeat the act of contrition with the priest. The prayer is recorded in the text including the repetitions (P 146). There is a kind of comfort that comes with the acceptance of a memorized script and this is something that Stephen enlists when he repeats the *Confiteor* to himself after his encounter with Heron regarding literature.

When it comes to culture one is left without a catechism from which to memorize accepted responses. Butler argues of gender that it is an ‘incessant activity performed, in part, without one’s knowing and without one’s willing’ but that it is not necessarily ‘automatic or mechanical’ and is instead a ‘practice of improvisation within a scene of constraint’.⁶⁶ It is this improvisation within the social scene that Stephen struggles to understand. There is something disorienting about having to improvise within a setting in which one is used to enlisting memorized answers through the method of catechistic learning and repetition. In order to be part of the whole Stephen must learn and adhere

⁶⁶ Judith Butler, *Undoing Gender* (New York: Routledge, 2004), p. 1.

to a kind of playground code that he encounters throughout his childhood and adolescence, a code which, in a very real way, Joyce demonstrates is reflective of a national code of perceived cultural authenticity. For example, when Nasty Roche asks Stephen what his name is Stephen replies simply, 'Stephen Dedalus'. 'What kind of name is that?' Nasty Roche asks. As Stephen is unable to answer Nasty Roche tries a second question, 'What is your father?' (P 5). The question is ambiguous and could refer to any number of forms of identification. While Stephen responds that he is a 'gentleman', there is also a suggestion, in the way that the question is formulated, that the boy is questioning his Irishness and that in his answer Stephen fails to reaffirm his nationality. Indeed, Stephen struggles to learn the code and instead consistently attempts to provide the "correct" answer, that is, the answer that he feels is individually authentic, but is not necessarily the anticipated cultural response. Unable to understand and adapt to an unspoken cultural catechism, Joyce provides Stephen with the tools, 'silence, exile, cunning', with which to perform his cultural alienation and a public penance for his supposed cultural heresy, and in doing so, Joyce also gives voice to his own performance of these mantles.

At the start of *A Portrait* Stephen's response to the kind of playground code of the social catechism seems to be that of overwhelming confusion. One early instance of social questioning comes when the bullying Wells asks Stephen if he kisses his mother before bed.⁶⁷ The questions and answers all follow stage-like instructions which end in a

⁶⁷ Janet Grayson examines the scene as one example of many in which a female temptress, representative of Ireland, offers Stephen a kiss. She points to Stephen agonizing over whether he should kiss his mother, his thoughts on Pascal who would not 'suffer his mother to kiss him', the kiss that is withheld from E. C. on the tram, and the forced kiss bestowed on the prostitute, as evidence of the importance of the kiss in Stephen's relationship to women, and more specifically, Ireland. Grayson argues that when Stephen 'finally rejects Ireland and the Irish church he does so firmly with a blustering credo' but that his decision is linked to his 'fear of the kiss as symbolic of submission to every part of Dublin life he abhors – above all, Ireland herself, the sow that eats her farrow'. Janet Grayson, "'Do You Kiss Your Mother?': Stephen Dedalus's Sovereignty of Ireland", *James Joyce Quarterly* 19/2 (1982), p. 122. While I agree that the scene is inextricably linked to Stephen's relationship with Ireland, it has more to do with Stephen's relationship with his peers and his inability to function within a social code than his relationship with his mother, or,

colon indicating the start of dialogue. Although this is a common technique used throughout *A Portrait* to introduce dialogue, it is rare for each piece of dialogue to so consistently follow from a colon, and the excessive use of it here speaks to both the question and answer format of the conversation as well as the performativity of the social scene,

[...] Wells came over to Stephen and said:

—Tell us, Dedalus, do you kiss your mother before you go to bed?

Stephen answered:

—I do.

Wells turned to the other fellows and said:

—O, I say, here's a fellow says he kisses his mother every night before he goes to bed.

The other fellows stopped their game and turned round, laughing. Stephen blushed under their eyes and said:

—I do not.

Wells said:

—O, I say, here's a fellow says he doesn't kiss his mother before he goes to bed. They all laughed again. Stephen tried to laugh with them. He felt his whole body hot and confused in a moment. What was the right answer to the question? He had given two and still Wells laughed. But Wells must know the right answer for he was in third of grammar (*P* 10-11).

This scene is a staged lesson in an unspoken social catechism that it quickly becomes apparent Stephen does not fully understand. It is one of the first instances in which Stephen is forced to improvise within the cultural constraints that Joyce shows him to be living in and, in doing so, Joyce demonstrates how coded and performative culture really is, and how a failure to detect and perform according to a particular accepted code can lead to social and cultural ostracism.

It is significant that this scene is not one in which Stephen agrees or refuses to kiss his mother – his mother is absent – and rather, it is an abstract demonstration in how to navigate the tricky course of cultural performance within a highly coded institution, like a school. Stephen's response means that the students will either view him as the type of boy who kisses his mother before bed or the type of boy who does not kiss his mother

indeed, a Mother Ireland. Instead, the scene foregrounds a social exile rather than a sexual anxiety representative of his relationship with a mythical Irish woman.

before bed. Failing to understand the implications of the question, Stephen instead answers honestly. When the first answer elicits laughter he tries out a second one and this, too, is met with laughter. Stephen wonders, 'What was the right answer to the question'? (*P* 11). Stephen never knows and Joyce never tells us. Moreover, Stephen felt 'his whole body hot and confused in a moment' (*P* 11). Not only does Stephen not understand how to play the game and provide the answer that will not embarrass him, Joyce describes his whole *body* as 'confused', suggesting that he does not know how to act and perform as part of the group.

The collective laughter, and Stephen's failure to establish himself as part of the group by laughing with them, demonstrates the potential consequences administered to those who do not fit comfortably into a particular group. Rather than an example of Stephen refusing to submit (and thereby serve) a mother Ireland figure, as Janet Grayson argues, the scene represents a lesson in catechistic authority, response, and Stephen's overall confusion over how to perform when one is forced to improvise within the cultural arena. If the kiss represents a willingness to serve Ireland, as Grayson contends, then Stephen's first answer, in a nationalist sense, would be the appropriate one, but it is clear from the laughter of the fellows that this is not the case.⁶⁸ Instead, we must view the scene as a series of questions and answers in which Stephen fails to detect that a cultural game of performance is taking place. Wells means to create a spectacle and, as the catechizer, he anticipates Stephen's answers and therefore already knows that he can punish Stephen for his lack of knowledge of what it takes to fit into the collective. His inability to provide a "correct" answer foregrounds his eventual adoption of the mantle of 'silence' in his cultural engagement. After all, if there are two possible answers to a

⁶⁸ Grayson, 'Do You Kiss Your Mother?', p. 122.

question and one discovers that both are incorrect, then silence might be a potentially more transgressive, as well as safer, alternative.

Joyce sets up the school setting of *A Portrait* as a microcosmic representation of how cultural performance operates within a scene of constraint through the mimicking of catechistic question and answer. The nature of the catechistic exchange draws attention to the very real threat of providing an incorrect answer within a setting that allows for punishment. The potential for punishment during Stephen's early schooldays is an ingrained one. When the prefect of studies first enters the classroom after Stephen has broken his glasses, Stephen's 'heart leapt up in fear' and when he leaves he drills into the boys the potential for continued punishment, 'Father Dolan will be in every day to see if any boy, any lazy idle loafer wants flogging. Every day. Every day' (*P* 51-52).

The everyday pattern of punishment for incorrect answers is replicated in the social scenes between Stephen and his fellow students. For example, during the scene when Heron, Boland, and Stephen discuss the 'best poet' Stephen is punished for not producing the anticipated answer. Heron's response, 'Lord Tennyson of course', implies confidence that his answer is not only correct, but the *only* available answer, and his 'of course' marks Stephen as an outcast within the group. The others quickly jump to Heron's cause, 'O, yes, Lord Tennyson,' Nash acquiesces, 'We all have his poetry at home in a book,' as if offering evidence of his family's conformity as well. Indeed, Nash's 'we all' might just as likely be applied to other Irish families of his background and a more general kind of cultural conformity represented through this small-scale cultural bullying enacted by the majority on the individual. '*Everyone* knows that Tennyson is the greatest poet', Heron adds, furthering Stephen's sense of estrangement (*P* 85, emphasis added). Although the question appears to be open-ended and subjective, it quickly becomes clear from the group's 'scornful' laughter that Stephen's answer is not accepted for its divergence from the norm, and that, with his answer, comes the threat

of being ostracized from the larger group. Once again, Stephen's alienation is marked by collective laughter and his confusion over its cause and his inability to improvise within the cultural constraints laid out for him connects this scene of catechistic questioning to the previous one with Wells and sets the stage for Stephen's cultural punishment.

Stephen is unwilling, even perhaps unable, to improvise within the group dynamic. Once he names Byron the greatest poet he refuses to alter his decision to conform to the larger group and in his rebellion he becomes a heretic by association and the other boys quickly take him 'prisoner'. Stephen's culturally performative indiscretion brings to mind the 'ostracism, punishment, and violence' that comes with transgressing what Butler calls a compulsory performance of heterosexual norms.⁶⁹ In his examination of the scene, John Paul Riquelme highlights the group's choice of Tennyson, a poet he calls an 'icon of English national identity' and whose works included Arthurian myths largely associated with 'English national origins'.⁷⁰ Stephen's choice, on the other hand, 'flagrantly violated rules of propriety', was 'politically radical', spoke in Parliament on Roman Catholic rights, and supported social reform and the Greek independence cause for which he 'gave money and his life'.⁷¹ Riquelme notes that the majority preference for Tennyson, as opposed to Stephen's Byron, reveals what Stephen already knows to be true, that 'English values have infiltrated thoroughly the views of the Irish' and that, for Stephen, the 'subversive writers he reads are more likely to contribute to independence for himself and for his nation than morally acceptable English imports assimilated into Irish tastes'.⁷²

⁶⁹ Butler, 'Imitation and Gender Insubordination', p. 130.

⁷⁰ John Paul Riquelme, 'Desire, Freedom, and Confessional Culture in *A Portrait of the Artist as a Young Man*', in *A Companion to James Joyce*, ed. Richard Brown (Oxford: Blackwell Publishing, Ltd. 2011), p. 43.

⁷¹ Riquelme, 'Desire, Freedom, and Confessional Culture', p. 43.

⁷² Riquelme, 'Desire, Freedom, and Confessional Culture', p. 44.

However, Riquelme's analysis relies on, and perpetuates, a strict binary between English and Irish which overlooks the performative element in cultural identification. In terms of gender, Butler explains how the polarization of gender gives way to a reductive social system which fails to account for the variety of ways in which one might engage in gender identification and performance, a discussion I will continue in Chapter Five. The scene reveals, as Riquelme suggests, a false note in accepted notions of cultural authenticity and hints at the flimsy notion of an authentic cultural self but it does so largely through the application and performative nature of the social catechism. Stephen considers Heron's question and searches for the correct answer, that is, the answer that he believes is honest and authentic, but fails to understand that the question is not as subjective as it sounds and instead represents a kind of cultural bullying by a majority, symbolized by Tennyson, against an individual, symbolized by Byron.

The scene surrounding the "best poet" is, consequently, a lesson in catechistic cultural indiscretion. Heron calls Byron a 'heretic and immoral too' and the other boys begin to echo his statement (*P* 85). Although it is unclear how Stephen's veneration of a poet they claim is heretical makes him guilty of heresy, Heron tells the other boys to 'catch hold of this heretic'. Stephen's essay, which was accused of holding blasphemous ideas, is brought up and Heron calls out, 'Behave yourself!' as he jabs at Stephen's legs with his cane. Stephen's arms are held behind him as the others hit him with a cane and a long, knotty cabbage stump while he struggles against his harassers. Importantly, their bullying returns to the catechism and Stephen's "incorrect" response to their exercise. The purpose of beating Stephen with their canes and cabbage stumps is to force him to supply the answer they desire. 'Admit that Byron was no good', one boy, presumably Heron, says. Stephen answers with a defiant 'No', suggesting that he has learned something from his encounter with Wells earlier in *A Portrait* – that an answer, once supplied, cannot easily be altered. Moreover, at this point in the novel Stephen is far more

concerned with his own individual authenticity than he is with being perceived as culturally authentic by the others. Twice more Stephen is told to 'Admit'. Twice more, and with three 'No's, he resists. To read this episode simply as an instance of childhood bullying and cruelty is a mistake. Stephen is punished not because he is not liked by the others. Although Stephen can never fully trust Heron, only a page later the pair begin a relationship of 'quarrelsome comradeship'. The scene is really a lesson in catechistic cultural performance, a reminder that a set of 'scripted guidelines' exists for performing one's culture that are meant to appear natural and unconscious and that there is no place for those who seek out alternative performances. The notion that exterior emotion might create interior thought, a catechistic assumption, is evidenced by the boys' attempts to force Stephen to agree with their answer whether he believes in it or not, something Stephen, a character preoccupied with his own sense of authenticity, finds impossible. Stephen's aversion to conformity, which he demonstrates continually throughout *A Portrait* and *Ulysses*, is subject to a very real threat of violence and accusations not of religious, but cultural heresy, in which it is assumed that there is a correct way to perform one's culture, even if there is not a physical copy of the script as exists in the religious catechism. It is no mistake that 'while the scenes of that malignant episode were still passing sharply and swiftly' before Stephen's mind he is *repeating* the *Confiteor*, perhaps finding comfort in the tool of confession that requires only a memorized response that he bears no risk of "getting wrong" (P 87).

IV. Performing Penance: Silence, Exile, Cunning

Stephen's final conversation with Cranly, which ultimately takes place as a series of questions and answers, follows the pattern of a social catechism with an important distinction: Stephen concludes the conversation by setting the terms of his own

punishment rather than passively receiving the punishment of derisive laughter and social ostracism from his peers. Although Stephen initiates the conversation with Cranly near the close of *A Portrait*, Cranly, through his role as the questioner, quickly takes the lead as catechizer and begins to offer Stephen catechistic-like instruction in how he might better perform culture in order to remain socially comfortable in Ireland. Cranly makes an important distinction between interiority and the performance of interiority and the conversation is an acknowledgment of the performative in culture. While this scene, and indeed *A Portrait* more generally, has often been examined by critics as a series of confessions (certainly even Stephen calls it just that, ‘And you made me confess to you, Stephen said, thrilled by [Cranly’s] touch, as I have confessed to you so many other things, have I not?’ [P 269]), I will make clear the benefit of reading this scene as a catechistic one.⁷³ Cranly’s response, ‘Yes, my child,’ reiterates his role as confessor and Stephen’s as penitent. However, because the scene also exists in large part as a series of questions and answers in which Stephen is encouraged to alter his responses in order to fit into a collective, it is useful to understand the scene as a catechistic exchange. The scene also signals a shift in the way in which Stephen engages with the social catechism. Stephen no longer suffers from an inability to answer as a result of confusion but instead embraces silence as a performative device in his pursuit of cultural exile. Stephen’s taking up the mantle of silence also makes the scene as a confessional tricky – silence functions in direct opposition to the confessional mode.

Formally, the scene resembles other scenes of social catechistic questioning. As with Wells earlier, Cranly’s dialogue is often, although not solely, introduced with a colon. In contrast to the scene with Wells, Stephen’s dialogue is only very occasionally

⁷³ Mary Lowe-Evans argues that *A Portrait* is, for Joyce, a kind of confession relating to his sexuality in which he has replaced the priest with the international reading public. Mary Lowe-Evans, ‘Sex and Confession in the Joyce Canon: Some Historical Parallels’, *Journal of Modern Literature* 16/4 (1990), p. 568.

presented with a colon, suggesting a subtle shift from the stage-like way in which the conversation between Wells and Stephen is mapped out. This formal shift implies a less scripted – although potentially even more cultivated – response on the part of Stephen. Cranly begins his questioning of Stephen by first asking of religion and whether he will make his ‘easter duty’ as his mother wishes. When Stephen answers that he will not Cranly questions him further and Stephen famously responds, ‘I will not serve’ (*P* 260). The phrase ‘I will not serve’ occurs three times throughout *A Portrait* and while the first two are in clear reference to Stephen’s relationship to Catholicism, the third repetition of the phrase is linked not only to religion (the church), but also to ‘home’, ‘fatherland’, and self-expression, or, put another way, to Stephen’s engagement with culture and the society in which he has grown up (*P* 260). Because the scene is such a defining one for the way in which Stephen presents himself and because Stephen himself connects his refusal to take his ‘easter duty’ to cultural engagement and his refusal to serve ‘that in which [he] no longer believe[s]’, one might look to his discussion with Cranly regarding religion as a metaphor for the way in which Stephen engages in other cultural imperatives (*P* 268-269).

Kathleen O’Gorman examines the performativity of the confessional mode in *A Portrait*, claiming, ‘As every Roman Catholic knows, both confession and communion are predicated on an acknowledgement of the capacity of language to function in a performative mode: to do something rather than simply say something’.⁷⁴ O’Gorman notes that in Stephen and Cranly’s discussion in the final chapter of *A Portrait*, Cranly chooses to focus on communion but fails to mention ‘that other important component of one’s Easter duty: confession’.⁷⁵ She goes on to read *A Portrait* as a series of ‘confessional moments’ culminating in the scene in which Stephen confesses to Cranly.

⁷⁴ Kathleen O’Gorman, ‘The Performativity of Utterance in “A Portrait of the Artist as a Young Man”’, *James Joyce Quarterly* 30/3 (1993), p. 419.

⁷⁵ O’Gorman, ‘The Performativity of Utterance’, p. 422.

Significantly, O’Gorman points out that the conversation begins with a discussion of the Eucharist, ‘that instance of performative utterance so central to the doctrines of Catholicism’.⁷⁶ Drawing on Shoshana Felman, O’Gorman suggests that the speech act relieves the tension between the body and spirit, ‘between matter and language’ and goes on to argue,

It is strikingly apt, then, that Stephen should confront explicitly the notion of the performativity of utterance in this, the final chapter of the text, since it is precisely this opposition between body and spirit that has comprised the greater context within which he has struggled throughout the text.⁷⁷

While it is tempting to view performative utterances as a union between body and spirit, I would argue that it is impossible to know definitively if a speech act is a *true* representation of one’s spirit and that an individual’s innermost feelings can be understood through the production of a speech act is precisely the myth that a kind of unspoken social and cultural *catechism* seeks to uphold and Joyce disrupts by demonstrating that one may act and speak in a manner which is not representative of one’s innermost feelings. Although O’Gorman focuses on two components of taking one’s ‘easter duty’, the catechism is similarly performative and viewing this scene as another social catechism among a series in *A Portrait* exposes the performativity of religious exercise within a wider performance of culture. Even Stephen’s “incorrect” answers to Cranly’s questions must be viewed as highly cultivated and serving a specific purpose aimed at expressing and justifying Stephen’s, as well as Joyce’s, subsequent “exile”, and his responses to Cranly’s ceaseless catechistic questioning must also be viewed in this light.

Although the catechism is meant to instruct in belief, that is, both *instruct* in what one “should” believe and *create* belief through the public enunciation and repetition of that belief, Joyce’s characters certainly allude to the fact that one *can*, and many do,

⁷⁶ O’Gorman, ‘The Performativity of Utterance’, p. 422.

⁷⁷ O’Gorman, ‘The Performativity of Utterance’, p. 424.

manufacture the appearance of belief through performative acts. At the start of *Ulysses*, Mulligan, a particularly performative character, is baffled by Stephen's refusal to pray for his mother as she is dying, 'You wouldn't kneel down to pray for your mother on her deathbed when she asked you. Why? Because you have the cursed jesuit strain in you, only it's injected the wrong way [...] Humour her till it's over' (*U* 1.207-212). Although it is tempting to read Mulligan's words as another instance of Stephen's mind being 'supersaturated' with the religion he supposedly no longer believes, as Cranly tells him, it is also evidence of Mulligan's ability to differentiate between an individual and his or her performance. Mulligan, who begins 'Telemachus' in a parody of the mass and frequently mocks religion, argues that it would have been better for Stephen to kneel down and pray, to 'humour' his mother in her wish, not dissimilar to Cranly's argument in *A Portrait*, not seeing any problem with the act as merely a *performance* of prayer. Cranly, too, tells Stephen that in order to relieve his mother's suffering he should 'do as she wishes you to do' and take his 'easter duty'. 'What is it for you?', Cranly says, 'You disbelieve in it. It is a form: nothing else. And you will set her mind at rest' (*P* 263). Stephen responds only with silence but Cranly's separation between belief and performance is, like Mulligan's, significant, and demonstrates the extent to which some of Joyce's characters self-consciously engage in cultural performance. Within the self-conscious adoption of cultural drag, as will be discussed in the next chapter, a difference exists between inevitable and necessary performances and the performances of characters like Mulligan and Cranly. These characters are *too* obviously performative and their willing performativity is a problem for Stephen's sense of authenticity.

Further, although Stephen does call the scene a confession and there are advantages to reading the scene in this manner, the basic fundamentals of confession, namely penance and absolution, are largely absent, strengthening the argument that the scene might be read as a catechistic one. What does occur is a failed attempt at catechistic

instruction and persuasion resulting in a self-prescribed punishment that is a far cry from absolution. ‘Many persons have doubts,’ Cranly explains, ‘even religious persons, yet they overcome them or put them aside, Cranly said. Are your doubts on that point too strong?’ (P 260). Cranly’s advice has a clearly performative implication. In other words, one should continue to effect belief even under the condition of disbelief. When Stephen responds that he does not wish to overcome his doubts Cranly is ‘embarrassed for a moment’, perhaps from the realization that Stephen’s willingness to perform in order to be part of the majority is less than his own.

Even more alarming if we are to read the scene as confessional, Stephen does *not* fulfill the essential element of contrition – he has no intention of repenting and therefore cannot be a true penitent. Rather, Stephen is defiant even in the face of sin and potential damnation, ‘I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too’ (P 269). Stephen’s allusion to a mistake ‘as long as eternity’ suggests a complete lack of repentance even under the conditions of a potentially mortal sin.

Under these circumstances the scene is less a confession in the traditional religious sense than an outlining of Stephen’s self-definition that he begins to cultivate through a kind of egoistic self-creation and the performance of refusing to answer to the cultural code he grew up “getting wrong”. When Cranly asks Stephen whether he believed in the religion that his mind is ‘supersaturated with’ when at school Stephen answers that he did but that he was ‘someone else then’. Pressed further he tells Cranly, ‘I was not myself as I am now, as I had to become’ (P 261). His words bring to mind Simone de Beauvoir’s assertion that ‘one is not born a woman, but rather, becomes a woman’ and is reflective of the highly performative way in which we both inherit, by drawing on a cultural history of norms, and cultivate our identities through

performance.⁷⁸ What Stephen does not acknowledge is that the ‘becoming’ process is a constant one and that through performance he continues his project of self-creation.

Just as Stephen gives no indication that he is sorry for the “sins” he has committed, Cranly does not assign Stephen a penance and nor does he absolve him for his supposed cultural or religious transgressions. Instead, Cranly continues to either persuade Stephen to perform differently or to reassure him that his self-inflicted exile is not a necessary one, ‘Yes, Cranly said. It might be difficult for you to live here now. But is it that that makes you go? [...] Because, Cranly continued, you need not look upon yourself as driven away if you do not wish to go or as a heretic or outlaw. There are many good believers who think as you do’ (*P* 267). His assertion that there are ‘believers’ who think as Stephen does implies that the performance of belief is just as important, if not more important, than the belief itself. Cranly does tell Stephen that it might be ‘difficult’ for him to live in Dublin but the initial idea to leave comes from Stephen, ‘A voice spoke softly to Stephen’s lonely heart, bidding him go and telling him that his friendship was coming to an end. Yes; he would go. He could not strive against another. He knew his part’ (*P* 267). The acknowledgment that Stephen ‘knew his part’ implies at least a level of self-consciousness regarding the performance he has chosen. Although Stephen is presented as though he ‘will not serve’, or, put another way, perform according to convention, the method of his ‘revolt’, as he himself calls it, is in itself a highly performative one. Stephen’s answers to Cranly’s questions, such as ‘I neither believe in [the Eucharist] nor disbelieve in it’, continually masquerade as non-answers but are indicative of Stephen’s performance of cultural, rather than solely religious, agnosticism. The final question of the scene, ‘Of whom are you speaking?’ comes from Stephen and not Cranly and remains unanswered, mirroring the numerous times that Stephen has

⁷⁸ Simone de Beauvoir, *The Second Sex*, trans. E. M. Parshley (New York: Vintage, 1973), p. 267.

failed to answer or purposefully evaded, evidence of his growth in navigating the social catechistic system, a question for which he did not know the correct response. In fact, the question itself is another type of evasion and therefore cannot be viewed as a moment of catechistic success in which Stephen has finally mastered the technique and code with which one answers.

The scene signals an end to Stephen and Cranly's friendship but also a tactical shift in the way in which Stephen engages with the cultural catechism that exists throughout the novel. Riquelme notes that there is a link between the scene with Heron and the one with Cranly and that the repetition of Stephen's defiant 'no' in the former scene anticipates his proclamation that he 'will not serve' in the latter.⁷⁹ Although often viewed in light of the assertion that the scene is a confessional one by nature, the series of questions and answers between Stephen and Cranly is indicative of a subtle change in the way in which Stephen responds to catechistic-style questions within the cultural context. His earlier attempts to correctly answer for a social code that he did not understand is finally abandoned for his new 'part', the new Stephen that he claims he 'had to become'. His silence in response to a cultural question is no longer a symptom of confusion regarding the social and cultural catechism but is instead a device within his performance of exile. Stephen, through silence, refuses to provide his peers with the means of enacting his social punishment; instead he sets the parameters of his own sentence in his refusal to answer and, at the same time, engages in a performance of non-performance. There is a kind of craftiness to Stephen's proclamation of freedom to Cranly, '[...] I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, cunning' (*P* 269). Stephen enlists his cunning to skillfully mask the cultivated

⁷⁹ Riquelme, 'Desire, Freedom, and Confessional Culture', p. 44.

nature of his free expression, that ‘silence, exile, cunning’ are the only arms that he will *allow* himself to use, rather than the only arms *available* to him, shows the extent to which Stephen is a highly performative character, and, in this unmasking of Stephen’s performance of cultural ostracism, one might gain further access to Joyce’s own performance of self-proclaimed exile.

Stephen spends much of *A Portrait* engaged in a search for his authentic self and is constantly attempting to navigate that search amidst the serious pressures of cultural instruction and expectation, indicative of a willful separation on Joyce’s part from Stephen. Stephen’s unwavering search for authenticity and his denial of his own performativity is something that Joyce, in writing *A Portrait*, surpasses, and he demonstrates this separation from Stephen in part through his appropriation of the social catechism. The catechism, Fritz Senn points out in an examination of ‘Ithaca’, functions as a ‘prearranged set of interrogative instructions’.⁸⁰ As an educational tool the catechism instructs through the use of interrogation. Additionally, certain versions of the catechism, and particularly the Deharbe version examined earlier in this chapter, offer instruction through question and answer and the use of leading questions which are meant to anticipate particular responses and the structure of these prompts are replicated in social scenes throughout Joyce’s works. Questions in which there is an implied “correct” answer are offered to Gabriel Conroy in ‘The Dead’. Similarly, in *Stephen Hero*, Stephen’s nationalist friend Madden questions him in much the same manner, paralleling Molly Ivors’s interrogation of Gabriel Conroy, ‘And don’t you think that every Irishman worthy of the name should be able to speak his native tongue?’ (*SH* 60). Madden’s question speaks to the performative nature of culture – that one can be born in Ireland but that one must also act in a particular manner in order to be called an Irishman.

⁸⁰ Senn, ‘Portrait of the Chapter as a Long List’, p. 39.

Although these ideas are presented as questions, one can see how they are also instructional and are meant to imply and produce a particular answer; even with the knowledge that Stephen will not answer accordingly the question is leading in its argumentative acknowledgement of Stephen's alternative way of thinking. Joyce's main characters seem to be "trapped" in the kind of questioning in which the "right" answers (for the individual and culture) are not available to them and they are forced to perform their way out of the question. That Joyce repeats these catechistic social scenes in his fictions is itself a kind of iterable performance of exile.

Senn also points out that the original meaning of the verb *katecheein* was to 'din into one's ears by the sound (*echo*) of the live voice' as was the practice in early ecclesiastical education.⁸¹ Senn's word choice, both 'din' and 'echo', brings to mind the 'hollowsounding voices' that urge Stephen to be a 'good gentleman' or a 'good catholic' and 'true to his country' and to 'help raise up her fallen language and tradition' (*P* 88). Indeed, the word 'din' is used in describing Stephen's response to these voices, 'And it was the din of all these hollowsounding voices that made him halt irresolutely in the pursuit of phantoms. He gave them ear only for a time but he was happy only when he was far from them, beyond their call, alone or in the company of phantasmal comrades' (*P* 88-89). Although no questions are asked during this brief scene, Stephen acknowledges that the 'question of honour here raised was, like all such questions, trivial to him' and one can see how Stephen's attitude to the cultural game that he is expected to play is developing (*P* 88).

Significantly, these musings occur only shortly after Stephen's encounter with Heron that I have argued is a representation of Stephen's failure to understand the cultural code that is enforced through the use of catechistic social questioning. The

⁸¹ Senn, 'Portrait of the Chapter as a Long List', p. 40.

‘hollowsounding voices’ might be read as part of this cultural catechism meant to instruct Stephen in what it means to be a “good Irishman”. This particular scene demonstrates that Stephen is becoming aware that there is a kind of cultural game being played, enacted and perpetuated by his surrounding society, but that he refuses to be instructed in the “correct”, or rather majority, answer to questions that he believes should be answered on a more individual basis. Of course, even in his search for a more authentic identity one must look at Stephen’s actions as performative and serving a particular performance of individuality and self-creation. His acknowledgment that he is happiest when he is alone and far from the ‘hollowsounding voices’ speaks to the pressure to conform inherent in the catechism and anticipates Stephen’s eventual exile.

Determined to represent himself as authentic, Stephen is unwilling to participate in what he considers a false performance of national identity by answering a cultural catechism in the manner that is expected of him and comes to rely, instead, on silence, a kind of non-performance which is in effect highly performative, as a means of escaping the pressure he faces to supply an answer to a question that he would view as false. In ‘Variations on Sex and Gender: Beauvoir, Wittig, Foucault’, Butler describes the choice involved in ‘wear[ing] one’s body a certain way’. The decision to ‘assume a certain kind of body’, she argues, ‘implies a world of already established corporeal styles’ and involves interpreting these styles, rather than creating them. Gender itself might be read as a ‘tacit project to renew a cultural history’ that is already accepted and celebrated.⁸² As previously discussed, this renewal of a so-called cultural history contributes to the ‘sedimentation’ of gender norms and can also be seen in the way in which one assumes a cultural identity. The various nationalities represented in ‘After the Race’ might be viewed as drawing on different cultural histories in order to act in a particular manner.

⁸² Judith Butler, ‘Variations on Sex and Gender: Beauvoir, Wittig, Foucault’ [1997], in *The Judith Butler Reader*, ed. Sara Salih and Judith Butler (Oxford: Blackwell Publishing, 2004), p. 26.

In other words, it is a kind of type-casting of oneself based on historical and present convention. Importantly, Butler goes on to claim that the ‘social constraints upon gender compliance and deviation are so great that most people feel deeply wounded if they are told that they exercise their manhood or womanhood improperly’.⁸³ There is also a deep pain in being told that one does not exercise one’s culture properly and this is partially what makes Stephen – despite his portrayal of himself as culturally agnostic and above politics – so defensive when Davin asks him if he is ‘Irish at all’. Although Stephen offers Davin proof of his Irish birth, and therefore his authenticity, there is a feeling of inevitability regarding Stephen’s exile that follows a pattern preceding from his various engagements with cultural questioning, a performance that Joyce, too, attempts to perpetuate and mythologize, as examined in Chapter Two.

Speaking on Deasy’s catechistic questioning of Stephen in ‘Nestor’, Thomas Schrand argues that the great conceit of the catechism is that ‘one can have all the answers’ and that these answers are ‘permanent’ and ‘steadfast’ and, if pressed, one need only call upon these answers to enlighten others.⁸⁴ Orthodox catechisms, he continues, ‘create the illusion that infinitely complex issues have been conclusively resolved, an illusion that discourages intellectual inquiry and denies both the limits of understanding and the obscurity of the “soul of the world”’.⁸⁵ Not only does the catechism profess to conclusively resolve ‘infinitely complex issues’, it makes a show of its own sincerity and authority. As a method of learning and profession of faith, the catechism is a performative expression of conformity to orthodox concepts, making simple complex questions that are otherwise impossible to elicit a unified response to. That Joyce uses such a technique to represent cultural socialization within the school, and Ireland, showcases how the

⁸³ Butler, ‘Variations on Sex and Gender’, p. 26.

⁸⁴ Thomas G. Schrand, ‘Authority and Catechesis: Narrative and Knowledge in “Ulysses”’, *James Joyce Quarterly* 28/1 (1990), p. 218.

⁸⁵ Schrand, ‘Authority and Catechesis’, p. 218.

simplification of a complex matter like cultural identification puts some at great risk of ostracism. If one does not learn, accept, and perpetuate the cultural code through a demonstration of catechistic conformity under intense cultural constraints, then one is likely to face cultural humiliation. The social and cultural code within the school that is represented through catechistic question and answer in *A Portrait* provides a useful metaphor for reading cultural performance and the pressure placed on individuals to perform their culture in a particular manner. Stephen's self-imposed exile, in part a response to his inability to understand and function within an unspoken cultural catechism, allows Joyce to display an apparent insincerity amongst those seeking to define Irishness, while at the same time, uphold his own exile as necessary and genuine through the performativity of his writings.

CHAPTER FIVE

Cultural Performance and the Drag Ball in 'Circe'

I. Performing Authenticity

During the exchange between Stephen and Davin discussed at length in Chapter One ['Are you Irish at all?'], Stephen recalls meeting his friend for the first time. 'Do you remember,' Stephen asks, 'when we knew each other first? [...] Then you used to address the Jesuits as father, you remember? I ask myself about you: *Is he as innocent as his speech*' (P 219). Stephen is, of course, discussing a memory and the example he uses (calling the Jesuits 'father') is clearly situated in the past. However, his final question refers to Davin's *present* portrayal of innocence and has several performative implications. First, Stephen asks whether Davin is as innocent as he purports to be through the speech act and by doing so, Stephen actually asks to what extent Davin is a *self-consciously* performative individual. Second, Stephen does not ask, 'Are *you* as innocent as your speech?' but rather, 'Is *he* as innocent as his speech'. Instead of asking Davin directly, Stephen poses the question to himself, implying that one's performative success relies heavily on an audience's interpretation of that performance. In this manner, one individual might conclude that Davin is 'innocent', which also means that he is not "putting on" a performance, while another individual might conclude that he is self-consciously trying to *appear* innocent. Finally, Stephen's question might be an acknowledgment of his own performativity, the suspicion of an individual who is, to some degree, already aware of himself as a performer. That Stephen asks such a question draws attention to the possibility of self-consciousness within individual performances of culture and hints at the fact that *all* individuals, even those that appear genuinely "un-performative", exist on a performative spectrum in taking up and maintaining their outward identities.

As I have argued in the previous chapter, it is always impossible for readers to definitively “know” whether or not Davin really *is* as innocent as he sounds, just as it is unknown whether or not Stephen really does kiss his mother before bed. The impossibility of knowing is, in part, what compels an individual into performative action. In other words, individuals must perform in order to produce the illusion of “knowing”. Further, the apparent unknowability of Davin’s inner-self could also be viewed as a sign of relative performative success – or at least a performative passing. By contrast, it is often glaringly obvious when overly-self-conscious performers are merely “putting on” an identity, even if it remains impossible to determine their true inner-self. It would, therefore, be foolish to insinuate that Davin exists on the same performative level as a character like Mulligan. Instead, cultural performance ought to be understood as existing on a kind of self-conscious continuum. Within this model all individuals engage in some degree of “knowing” performance. It then becomes possible to differentiate between performers and performances on a performative spectrum. Joyce’s texts offer a new means of reading performative “success” that differs from Butler’s explication of successful and unsuccessful performance, resulting in further implications for her readings of drag and drag’s greater role in queer theory.

Butler argues that performances “work” to the ‘extent that [they] cannot be read’, that is, when a ‘reading is no longer possible’ and instead becomes a kind of ‘transparent seeing’.¹ Of course, in order to achieve performative success it is always necessary for individuals to draw on a history of norms and to perform within the regulated and coded world of gender discourse. Certainly cultural performance exists under a similarly regulatory construct and I have already commented in previous chapters on the ways in which cultural performance is governed and directed through the encouragement, under

¹ Judith Butler, *Bodies That Matter: On the Discursive Limits of “Sex”* (New York: Routledge, 1993), p. 129.

threat of punishment, to perform culture in a particular manner. However, if both *A Portrait* and *Ulysses* are considered, there appears to be a shift in the way in which Joyce deals with cultural performance and its mechanisms of control. Within the school setting of *A Portrait*, I argued that cultural performance is regulated through a kind of schoolyard code in which catechistic question and answer aims at instructing and enforcing a particular performance of culture. Within this system, Stephen is persistently interrogated regarding his individual performance. Of course, the success of catechistic cultural learning must remain unknown and certainly Stephen's disavowal of such methods is presented as revolutionary and admirable, forming part of Joyce's own performance. Having said that, in looking at *Ulysses* a new set of guidelines emerges for reading performative "success". Within *Ulysses* there is less emphasis placed on the instruction in appropriate cultural citation and the reader is instead met with cultural assumptions that are continually undermined, suggesting that culture is not so easy a label to attach to individuals and that Joyce is doing something different here in the way his characters engage with their culture performatively.

An exchange between Stephen and Haines in 'Telemachus' might be read not only as a comment on Stephen's 'masters' (the 'imperial British state' and the 'holy Roman catholic and apostolic church'), but also on the way that cultural performance has been historically regulated (*U* 1.643-644). 'I can quite understand that, [Haines] said calmly. An Irishman must think like that, I daresay. We feel in England that we have treated you rather unfairly. It seems *history* is to blame' (*U* 1.649, emphasis added). Although Haines tries to distance himself from his culture's imperial history, his comment, given that he has just spoken on what he thinks it means to "be" Irish, shows that he is prepared to make assumptions based on cultural definitions that might not be entirely accurate. Therefore, the 'history' he refers to applies not only to the imperial relationship between England and Ireland, but to a *discursive* history as well. In this way,

“History” truly is, in a sense, to blame. In terms of cultural performance, Stephen is *not* his own master, as Haines claims earlier. ‘After all’, Haines tells Stephen, ‘I should think you are able to free yourself. You are your own master, it seems to me’, underestimating the regulatory power of the cultural narrative in which they exist (*U* 1.636-37). Stephen’s engagement with and taking up of culture has, like all individuals’ performances, been historically regulated and produced, but nor is it quite as simple as Haines would have us believe. Our understanding of the way Stephen has been criticized for performing his culture “incorrectly”, coupled with Haines’s assumption that Stephen ‘*must* think that way’ *because* he is Irish, hints at the complicated system under which culture is taken up and performed. One’s “authenticity” always depends on an audience’s perception and that perception is likely to differ across cultural audiences and individual audience members. Moreover, the cultural assumptions that are continually made throughout *Ulysses* frequently turn out to be inaccurate, or at least too simple, and through this means, Joyce provides his readership with an alternative way of reading performative “success” which must be contrasted with the self-conscious theatricality of episodes like ‘Circe’.

This chapter will offer a counter-narrative to Butler’s examination of drag as it applies to and is expanded by Joyce’s works, with particular attention to ‘Circe’ for its comparative experience of performative fantasy in drag balls. First, I will assert that performative “success” in Joyce’s texts might be created by effecting a narrow performative range, using Stephen’s unwavering *performance* of authenticity compared with Mulligan’s consistently varied and mocking performance of inconsistency. Next, I will explore how ‘Circe’ implicates itself in the performance of inconsistency through its recycling of characters who appear as cameos of their previous identities, asserting the impossibility of ever truly “knowing” an individual. The second half of this chapter will then engage in a rereading of drag and the drag ball. The first section in this half will

provide a brief history of the drag ball and its relevance to 'Circe' as well as explore the performative possibility enabled by the drag ball, suggesting that attempts to co-opt drag in the exclusive pursuit of a subversive or political agenda *limits*, rather than expands, the radical performative opportunity offered by drag. Next, I will state why I have concluded that drag is the appropriate way of reading the diversity of cultural performance in 'Circe', moving away from transgendered readings or those that focus on sexual or cultural androgyny. And finally, I will offer a comparative analysis of the liberating effect of fantasy spaces in 'Circe' which suggests that these fantasies might be just as real as the performances the reader previously accepted as "true". What emerges is something entirely different from Butler's theory of performativity, a performative model for fiction which forces readers to confront the flatness of character, namely, that readers can never claim to "know" a character that exists on the page and that 'Circe' is best read from a non-humanistic perspective.

II. Reading Performative "Success" in *Ulysses*

Attaining performative "success" in Joyce's *Ulysses* is an entirely different enterprise than effecting performative success in Butler's study of gender. Unlike gender performance, where one might perceive the divergence of a biological sex and the gender performed, it is often more difficult to label an individual culturally. There is such a wide expanse of cultures and few, if any, can claim to exist entirely apart from the influence of others.² Therefore, making cultural assumptions in *Ulysses* is a risky enterprise and often comes at the price of compromising an individual's own cultural performance. It

² Joyce himself alludes to this truth in 'Ireland: Island of Saints and Sages' when he states, 'What race or language (if we except those few which a humorous will seems to have preserved in ice, such as the people of Iceland) can nowadays claim to be pure? No race has less a right to make such a boast than the one presently inhabiting Ireland'. James Joyce, 'Ireland: Island of Saints and Sages', in *Occasional, Critical, and Political Writing* (Oxford: Oxford University Press, 2000), p. 108.

is, in part, the cultural ambiguity that exists in the Dublin of *Ulysses* that leads the milkwoman to ask Haines if he is from the west of Ireland, the perceived remaining area of Irish authenticity. Having been told that Haines is speaking Irish, the milkwoman makes a performative assumption, thinking that his use of the Irish language is associated with the alleged authenticity of the Gaeltacht. That Haines is an Englishman is not simply a joke which disrupts the characters' (as well as the readers') perception of authenticity, it also hints at the complexity of cultural identification and performance. Indeed, it is the very notion of authenticity that is parodied and undermined in this scene.

While Butler would not advocate that gender binaries are the most appropriate or accurate way of categorizing and defining gender identification, her theory demands that she remains trapped within the heterosexual paradigm.³ Butler's work on drag, in particular, must remain mired in a heterosexual structure of gender identification because it is, historically, the lens through which gender has been regulated and expressed, even within queer circles. After all, Butler's examination of gender drag also provides a commentary on heteronormativity and the ways in which drag has sometimes been implicated in the re-idealization of these gender models. For example, one of the subjects of Jennie Livingston's *Paris is Burning* (1990), the much cited film in *Bodies That Matter*, goes so far as to suggest that the aim of drag is to 'look as much as possible like your straight counterpart'.⁴ This is, of course, not the only potentiality of drag and nor do I believe that it best represents the performative *possibilities* of drag which are, as I shall later argue, expansive. It is also separate from drag's critical potential, which Butler

³ Indeed, Butler acknowledges that heterosexual performativity faces a constant anxiety regarding its *inability* to fully become its ideal and that it is 'haunted by that domain of sexual possibility that must be excluded for heterosexualized gender to produce itself'. In this manner, there is always a 'cost' in taking up a gender identification in order to continue an existing myth, what Butler calls the 'loss of some other set of identifications' or the 'approximation of a norm one never chooses'. The loss of these identifications hints at the fact that there might be an alternative set of gender identifications that are currently unavailable because of the idealization of heterosexualized gender. Butler, *Bodies That Matter*, pp. 125-127.

⁴ Dir. Jennie Livingston, *Paris is Burning*, Miramax Films, 1990.

argues is to offer a 'critique of a prevailing truth-regime of "sex"' that is 'pervasively heterosexist'.⁵

By drawing attention to the diverse ways in which one might engage in culture performatively, my examination of cultural drag must therefore diverge from Butler's examination of gender drag. Cultural drag as depicted by Joyce in *Ulysses*, I argue, should not engage in a reading of what a character "is". Haines's assumption that an Irishman 'must think like that' and the milkwoman's mistake in believing that Haines is from the west of Ireland is a demonstration of the wrong way to culturally read an individual. Performative citations are culturally complex and, while they rely on a discursive history and certain regulatory powers, they can also be adapted, altered, or used in a manner which is contrary to expectation. Readers must therefore ascertain that performances "work" in Joyce's Dublin to the extent that they remain consistent and not because they conform to a systematic division of culture into binaries or even categories. A perception of narrowness in an individual's performative range is taken as a testament to that individual's perceived "authenticity". It is this narrowness that allows an audience to observe and judge a particular performance as "natural" or "unnatural". I do not wish to suggest that a narrow performative range equates to a genuine authenticity as this is something that is always, to some degree, unknown, only that narrowness in range suggests a performative decision to effect naturalness, and therefore the *perception* of authenticity.

In a sense, drag is a show in the perception of unnaturalness which takes place because we live within a world of 'received notions of reality' and 'implicit accounts of ontology' that work to regulate 'what kinds of bodies and sexualities will be considered real and true, and which kind will not'.⁶ Living within an 'unreality' is one way, Butler

⁵ Butler, *Bodies That Matter*, pp. 233-234.

⁶ Judith Butler, *Undoing Gender* (New York: Routledge, 2004), p. 214.

argues, in which individuals might be oppressed.⁷ Such a rule is not strictly true of culture as it is written by Joyce. Within colonialism the Irish are, of course, oppressed in part on the basis of their Irishness.⁸ However, characters in Joyce are not necessarily oppressed based on performances that are determined “unreal”. In some ways this is because the perception of performative authenticity is often a judgment made *by* Irish individuals *on* Irish individuals – or, indeed, by the individuals themselves.⁹ For example, Gabriel Conroy’s cultural performance in ‘The Dead’ is questioned not by an Englishman, but by Molly Ivors, and she encourages him to perform his culture in a manner which conforms to her own opinion of what it means to “be” Irish through the use of social catechistic questioning, as I have already argued. In this way, Gabriel does not suffer as an “unreal” subject and nor is he oppressed on the basis of that performance in the same way that transgendered individuals have, historically, been oppressed, threatened, and made to feel unreal. Rather, Joyce bestows on Gabriel a certain performative integrity. He might be theatrical, but he is consistently theatrical. Like Stephen, he refuses to alter his performance in order to better suit an ideal with which he does not identify. If Gabriel has performative integrity it might be tempting to assume that Molly Ivors does not. However, she, too, is not cast unfavorably. Instead, these two individuals interact in performative consistency and within the performative setting of a dance, demonstrating that there are a variety of ways in which one might take up and engage with one’s culture,

⁷ Butler, *Undoing Gender*, p. 218.

⁸ In ‘Nationalism: Irony and Commitment’, Terry Eagleton argues that, although the British oppressed the Irish largely for economic ends, particular groups of people are almost always ‘done down *as such*’ which often makes it necessary for that group’s struggle for liberation to be articulated through the terms by which their oppressors justified that oppression. Terry Eagleton, ‘Nationalism: Irony and Commitment’, in *Nationalism, Colonialism, and Literature* (Minneapolis: University of Minnesota Press, 1990), pp. 26-30.

⁹ We might look at the sense of community in Dublin during the very start of ‘After the Race’. The narrator states, ‘Now and again the clumps of people raised the cheer of the gratefully oppressed’ (*D* 32). John Nash reads the scene as one of theatricality and performance in which Jimmy Doyle attempts to transgress the border between actor and audience (the Irish are the spectators in the scene watching the European participants). ‘The dramatic scenario’, Nash argues, ‘fills perfectly the picture of economic exploitation, suggesting the hegemonic relationship between “gratefully oppressed” Irish audiences, hypocritical play-acting, and conniving foreign actors and producers. Joyce’s Dubliners thus form an audience willing to pay to watch its own demise’. John Nash, *James Joyce and the Act of Reception: Reading, Ireland, Modernism* (Cambridge: Cambridge University Press, 2006), p. 43.

particularly within a venue that encourages and even demands performance. Indeed, Molly and Gabriel are not just engaged in a physical dance, but a cultural one, too, in which each character makes his or her move in reaction to the other's intricate performance.

Joyce's depiction of culture does not mandate that an individual perform within a coded set of regulations in order to succeed in their performance. Of course, Joyce acknowledges that these regulations and the pressure that comes with them exist and I have already commented, for example, on Joyce's depiction of a kind of social and cultural catechism and the way that it is used to instruct and enforce the "correct" performance of culture. However, performing within the accepted social catechism does not necessarily guarantee that a performance will be read as successful. Indeed, a rehearsed performance of the catechism is more likely to appear flat and disingenuous. Although Joyce depicts the cultural regulations that attempt to enforce a particular version of cultural performance, he is also resisting this kind of cultural identification and his texts showcase that this is an inaccurate method of defining culture. At the same time, his works demonstrate the negative consequences an individual faces for choosing not to conform. But the text itself is *not* a tool for enforcing this kind of vision of cultural authenticity. Indeed, perceived cultural authenticity in Joyce's texts does not necessarily depend on the other characters or readers reading a character as one category or another – as Irish or English – for example. Defining culture along these lines simplifies a highly complex issue of cultural identification and instead Joyce recognizes the diversification of culture, allowing for new methods of enacting and reading cultural performance as well as new and previously unrecognized opportunities for individual performances of culture.

Joyce's method of reading cultural performance is dependent upon the recognition of consistency within individual performances. In Stephen's early experience

with the cultural catechism it is not *just* that he gets the answer “wrong” when he is asked if he kisses his mother before bed. Stephen’s attempt to alter his answer is also incriminating and leads to an additional round of laughter and social punishment. The inconsistency of his answers, and therefore his performance of identity, gives him away as an individual who does not yet fully understand how the catechism works and where to situate himself within the cultural sphere in which he lives. Stephen’s later experience with Heron, in which he *refuses* to change his answer, might therefore be viewed as a performative success. Stephen might get the answer “wrong” by not conforming to the expectations of the wider group, but readers come to praise Stephen for remaining true to his original answer despite the social (and physical) pressure he faces from Heron and the others.

Therefore, Stephen’s counter-performance to his classmates’ collective performance is not just a representation of his ostracism, it is also a performance of his apparently superior authenticity. Stephen’s refusal to alter his performance at this moment foregrounds his refusal at the end of *A Portrait* to modify his cultural performance in order to remain comfortably in Ireland when he is urged to do so by Cranly. An important side-effect of Stephen’s performative consistency is that readers trust him and perceive him as an authentic individual, making a vital contribution to Joyce’s own performance of authenticity and exile. Indeed, it is the highly orchestrated and self-conscious way in which Joyce executes Stephen’s education in cultural performance that brings to light and makes explicit the performative relationship that is implicit in *A Portrait* and *Ulysses*. If we are fooled by Joyce’s and Stephen’s performance in *A Portrait*, it becomes clear in ‘Circe’ that Stephen is a self-conscious creation of Joyce and is not Joyce’s fictional doppelganger.

Stephen’s adoption of performative consistency might be contrasted with a character like Mulligan who performs his identity inconsistently. When, in ‘Scylla &

Charybdis', Mulligan 'keen[s] in a querulous brogue' there is an understanding, in the way that Mulligan "puts on" the accent, that he is an individual of many performative identities. He has the ability to speak in both the 'Oxford English' of certain parts of 'Telemachus' ['Thanks, old chap'] and the brogue of the stage Irishman in 'Scylla & Charybdis', outing himself as a culturally suspect character (*U* 1.28).¹⁰ Mulligan, as Joyce's parody of Oliver St. John Gogarty, is the quintessential drag performer, a parody of a parody. While most drag performers perform within a particular venue and during a particular time (something I will return to in an examination of the drag ball as a fantasy space), Mulligan's inconsistent performance is ever-present – in the daylight, in Martello Tower and the National Library, as well as later on in nighttown. Mulligan might be read as a Stage Irishman but he differs from previous depictions of the stage Irishman found in the plays of Dion Boucicault.

The mode of realism often applied to Mulligan's scenes comes in harsh contrast to Mulligan's jocularly. His performative way of speaking is adverbially denoted throughout *Ulysses*. Rarely does Mulligan simply 'say' something. Rather, he 'crie[s] briskly', he utters his sentences 'sternly' or 'gaily', he 'murmurs', 'hews' and 'wheedles' (*U* 1.28, 19, 34, 97, 360). The swiftness with which he shifts from 'stern' to 'gay' demonstrates the adaptability of his performance. Mulligan could, with ease and at any moment, decide to change his identity in order to suit a wide variety of performative purposes and audiences. Although he remains always mocking and self-consciously theatrical, Mulligan is one person with Haines, another with Stephen, and still another with the cast of the library. Mulligan's self-consciousness regarding the taking up of performative identities is re-imagined in 'Circe' in a cultural drag show which recycles characters and grants them new, or at least transformative, performative identities.

¹⁰ Declan Kiberd, *Ulysses and Us: The Art of Everyday Living* (London: Faber and Faber, 2009), p. 44.

The stylistically self-conscious and performative nature of 'Circe' is contrasted with the way in which it has often been read as the 'political unconscious' of *Ulysses*.¹¹ That unconsciousness should manifest itself in such a self-consciously performative manner is highly suggestive of the extent to which our own perceptions of cultural reality have been stylized. Indeed, 'Circe' might also be read as the cultural *self*-conscious of *Ulysses* and this high level of self-consciousness in the episode effects the readers' understanding of characters' performative consistency in previous episodes, making the reader question what should be considered real and unreal and what performances might be regarded as true or untrue, ultimately undermining the idea that we can ever actually "know" an individual or character from the inside out. By supplying the reader with a host of alternative performances of characters that they might think they "know" from earlier episodes of *Ulysses* (and even Joyce's other works), 'Circe' self-consciously implicates itself in the inconsistent performance of its subjects, making the reader question the relative success of earlier performances as well as their own cultural assumptions.

III. "Cameos" and Performative Inconsistencies in 'Circe'

'Circe' parodies the ontology of gender or culture and, by doing so, undermines the reader's assumption that they can ever truly "know" a character. Characters from previous episodes re-appear in nighttown in various guises, costumes, and even personalities. In their re-entrance, these characters often undergo a shift in performative emphasis. In other words, characters engage in performances that appear to bring out previously hidden or latent aspects of their assumed earlier identity. This becomes all the

¹¹ Although many have commented on 'Circe' for its relationship with the unconscious, Joseph Valente argues that Vladimir Nabokov's assertion that 'Circe' is the unconscious of *Ulysses* itself is the most famous. See Vladimir Nabokov, 'The Book is Itself Dreaming' in *Lectures on Literature* (San Diego: Harcourt Brace, 1980), p. 350.

more apparent if we are to read these performances as *drag* performances. Performance seems to exist on two levels in *Ulysses*, the performance of the “waking life” and the performance given in the stylistically performative ‘Circe’. The episode and its setting within ‘nighttown’, already a kind of alternative space, provides characters, particularly those that the reader might not expect to see in such a setting, with a venue of even greater performative possibility. It is the kind of space where any and all performances might take place, a concept which I will return to later in a comparison of the episode with drag balls. For example, although Gerty does enjoy a show of exhibition in ‘Nausicaa’, it is difficult to imagine her, in the parodied and honeyed language of a girls’ magazine, ‘leering’ and pawing at Bloom, slobbering as she calls him a ‘dirty married man’ as she does in ‘Circe’ (*U* 15.372-385). The inconsistency of Gerty’s performative range from ‘Nausicaa’ to ‘Circe’ is, in part, due to Bloom’s own knowledge and projection of that knowledge onto the character. However, this performative inconsistency should also be examined for the effect it has on what we come to view in ‘Nausicaa’ as Gerty’s naturalized identity.

Katherine Mullin accounts for the shift in Gerty’s performance from ‘Nausicaa’ to ‘Circe’ by examining Bloom’s fascination with menstruation and the connection he makes between menstruation and female arousal, an assumption that Mullin points out had, by the setting of *Ulysses*, become socially and medically orthodox. Importantly, Bloom’s ‘hopes about women’s heightened menstrual sensuality’ is tied up in his concerns over the authenticity of Gerty’s performance and exhibitionism in ‘Nausicaa’.¹² Bloom’s suspicion of Gerty’s authenticity is particularly significant given the performative nature of their relationship in ‘Nausicaa’. The pair do not have a personal bond, but a theatrical one. Their relationship – that of the exhibitionist and the voyeur –

¹² Katherine Mullin, ‘Menstruation in “Ulysses”’, *James Joyce Quarterly* 46: 3/4 (2009), pp. 502-3.

more closely resembles the relationship between an actor and audience. Mullin points out several passages that hint at Bloom's skepticism regarding Gerty's authenticity and the show of arousal she puts on for him. Wondering about the cheap cinematic entertainment that aimed at creating a peepshow-like experience in which an individual peers through a hole in the wall to view a series of reeled photographs, Bloom thinks, 'Mutoscope pictures in Capel street: for men only [...] Do they snapshot those girls or is it all a fake?' (U 13.794-796).¹³ He wonders this, of course, because these experiences attempt to cover their staged nature by appearing as 'snapshots', as scenes of those *caught*, rather than posed, in a sexually arousing act.

In terms of the authenticity of Gerty's performance, evidence of her menstruation functions to Bloom as a 'potential guarantee of unfeigned "natural craving"'.¹⁴ When Gerty re-appears in 'Circe', Mullin argues, it is in a parody of Bloom's 'investment in menstruation as confirmation of female desire'. 'The clout', Mullin contends, 'may signify a lost virginity, but it also features as "proof" of Gerty's reciprocity'.¹⁵ I would like to add that the *inconsistency* witnessed in Gerty's performance from 'Nausicaa' to 'Circe' is further evidence of Bloom's continued distrust of artificial performance. Gerty's performance in 'Circe' reminds Bloom and the reader of the danger of putting too much trust in a theatrical or cinematic construction of authenticity. Indeed, there is evidence that Gerty, too, suffers from the realization that her cinematic fantasies of Bloom in 'Nausicaa' are potentially artificial. Daniel Shea notes that Gerty is drawn to Bloom on the basis of his resemblance to the 'matinee idol' Martin Harvey (U 13.416-7).¹⁶

¹³ Katherine Mullin, 'Making a spectacle of herself: Gerty through the mutoscope', in *James Joyce, Sexuality and Social Purity* (Cambridge: Cambridge University Press, 2003), pp. 140-170.

¹⁴ Mullin, 'Menstruation in "Ulysses"', p. 503.

¹⁵ Mullin, 'Menstruation in "Ulysses"', p. 503.

¹⁶ Daniel Shea, "'Do They Snapshot Those Girls or Is It All a Fake?': Walter Benjamin, Film, and "Nausicaa'", *James Joyce Quarterly* 42/43: 1/4 (Fall 2004-Summer 2006), p. 89.

These scenes provide a microscopic version of the reader's experience. Having plowed through fourteen previous episodes, the reader becomes complicit in making cultural character-based assumptions. 'Circe' reminds us that our expectations are based on highly complex cultural citations that are frequently overturned, reminding us that an individual is, in a sense, always unknowable. Further, Gerty's re-appearance – and Bloom's ever-changing appearance – in 'Circe' demonstrates how the episode implicates itself in performative inconsistency, the effect of which must be the continual undermining of previously consistent performances that have the appearance of naturalness, suggesting that the naturalization of identities is fundamentally performative and always ongoing. The Gerty of 'Circe', clutching her bloody 'clout' as a prop contrasts so greatly with the 'divine' face and 'entrancing blush' described in 'Nausicaa' only two episodes earlier that it is clear the extent to which performance is a case of mutual acting in which the other individuals' true identity is always unknowable. The reader begins to question whether or not Gerty's face really is as 'divine' as it is described in 'Nausicaa' and whether that, too, is all part of the episode's narrative performance, forcing the reader to confront the reality of fiction: that characters are only as they appear on the page and that the inconsistency of performance in 'Circe' reminds us of their flatness, no matter how well we believe we have come to know an individual character.

Significantly, inconsistent performances in 'Circe' are not staged merely as projections of Bloom's unconscious, suggesting that performance of identity is something to be viewed with suspicion throughout *Ulysses* and in dealing with a range of characters. A similar pattern of performative inconsistency emerges when tracing the parallels between the milkwoman in 'Telemachus' and the Old Gummy Grammy of 'Circe'. Early on in *Ulysses* Stephen imagines the milkwoman as a 'witch on her toadstool'. She re-appears later on in 'Circe' as the Old Gummy Grammy 'seated on a toadstool' (*U* 1.401, 15.4579). Similarly, the Old Gummy Grammy of 'Circe' 'keens

with a banshee woe' and shouts 'Ochone! Ochone! Silk of the kine!', using the same phrase that Stephen associates earlier with the milkwoman (*U* 1.403, 15.4587). In terms of performance, the Old Gummy Grammy has something in common with Mulligan. Like most characters in 'Circe', she does not simply speak her lines, she 'keens' and 'wails', she rocks to and fro, and she thrusts a dagger toward Stephen. The Old Gummy Grammy is, I argue, not just a parody of the milkwoman, who herself is a kind of parody of Kathleen ni Houlihan, she is also a *drag* version of essentialized Irishness. That the projected identity of the milkwoman is so easily replicable, and that the Old Gummy Grammy within the theatricality of 'Circe' is able to achieve the performance that the milkwoman is not, highlights the artificiality of her role.

Much has been made of the milkwoman as a projection of imperial fantasy. Vincent Cheng, for example, calls the milkwoman's scene in 'Telemachus' a 'wonderful parody of the ethnographic encounter with a tribal culture' in which images of an 'essentialized' and 'dead' tribal past are manipulated, with Mulligan playing the role of 'native informant acting as interpreter'.¹⁷ It is Mulligan's 'self-consciously parodic orchestration and manipulation of the scene' that casts the milkwoman into the role of ethnographic specimen.¹⁸ Cheng concludes that the milkwoman, who speaks only English and thinks Haines is speaking French, is Joyce's 'ironic comment on an Ireland that has been constructed and essentialized as a dying, Gaelic, primitive otherness, when in reality Ireland herself no longer fits this Orientalized stereotype'.¹⁹ Indeed, examining what I call the cultural drag element of 'Circe', through the re-appearance of the milkwoman as the Old Gummy Grammy, can further this kind of analysis by demonstrating the self-consciously parodic component of *all* cultural performance. The Old Gummy Grammy knows her script far better than the milkwoman, she is able to pull

¹⁷ Vincent J. Cheng, *Joyce, Race, and Empire* (Cambridge: Cambridge University Press, 1995), p. 156.

¹⁸ Cheng, *Joyce, Race, and Empire*, p. 156.

¹⁹ Cheng, *Joyce, Race, and Empire*, p. 157.

out phrases like ‘Ochone! Ochone! Silk of the kine!’ and ‘acushla’ (although her use of Irish is just as sparse and basic as the citizen’s). She complains about ‘strangers in my house’ and encourages Stephen to sacrifice himself for Ireland, but the self-consciously scripted nature of her performance undermines her own validity and existence. It is, in part, her scripted existence that alerts the other characters as well as the reader that she is not “real”, but she is “unreal” in a very different way than Butler’s unsuccessful performers are made to feel unreal. She is not made unreal by the perception of divergence between biology and performance, she is unreal because she is so *self-consciously* performative – and so *inconsistent* with our earlier interactions with the figure of the ‘poor old woman’ – that the reader easily views her as belonging to the supposed fantasy world of ‘Circe’.

Speaking of what has often been viewed as the parodic element in ‘Oxen of the Sun’, Susan Bazargan applies a Derridean perspective. ‘In referencing the past,’ she argues,

Joyce recreates it without denying its referents, by implanting them in the present, by making their metempsychosis possible. The outcome of this endeavor is what I call – for lack of a critical term – an “itera-image”, an image that repeats and regenerates the original by containing and transforming it simultaneously.²⁰

Bazargan’s perspective on the parodic element in ‘Oxen’ has implications for ‘Circe’ as well. The regeneration of an original which both contains and transforms the referent is precisely the function of drag. Drag is not simply parodic, just as what Joyce accomplishes in ‘Oxen’ or ‘Circe’ is not merely parody. Rather, drag is the parody of the ‘very notion of an original’, a kind of ‘imitation without origin’, which transforms and calls into question the authenticity of that perceived “original”.²¹ Drag, then, re-imagines and undermines accepted versions of authenticity, making us aware that these versions

²⁰ Susan Bazargan, ‘Oxen of the Sun: Maternity, Language, and History’, *James Joyce Quarterly* 22/3 (1985), p. 272.

²¹ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1990), p. 188.

are, of course, at least partially constructed. The Old Gummy Grammy is inconsistent with her counterpart in 'Telemachus' and they are both unlike the imagined original of the 'poor old woman', making the reader aware of just how performative accepted notions of authenticity actually are.

These are, of course, not the only characters that re-appear in the stage-like setting of 'Circe'. Indeed, a great host of characters from other episodes of *Ulysses*, and even some from *Dubliners* and *A Portrait*, re-emerge in 'Circe' in varying degrees of theatricality. One particularly useful example are those characters from the National Library – Lyster, Best, and Eglinton – because of the performative scrutiny they have already been placed under in 'Scylla & Charybdis'. Lyster, the Quaker librarian, appears in 'Circe' in the costume of a Quaker. His dialogue, too, contributes to his identity as a stage-Quaker in the episode. The stage directions describe his role,

LYSTER

(in quakergrey kneebreeches and broadbrimmed hat, says discreetly) He is our friend. I need not mention names. Seek thou the light (*U* 15.2244-6).

Although Lyster is continually referred to as the 'quaker librarian' in 'Scylla & Charybdis', his actual identity and performance as a Quaker is rarely alluded to otherwise. Here, Lyster appears in the seventeenth-century costume of a Quaker. He uses the words 'friend' and 'thou' and references the search for 'Christ in the heart', often referred to as an 'inward light'.²² In fact, Stephen uses the phrase 'inward light' in connection with Lyster earlier, 'Why did he come? Courtesy or an inward light?' (*U* 9.332-33). Despite the fact that Stephen applies these Quaker allusions to him in 'Scylla & Charybdis', there are few performative indications on Lyster's part of his "Quakerness". His speech is not sprinkled with the 'thee' and 'thou' of Quaker "plain speech" except in this part of 'Circe'.

²² Don Gifford, *Ulysses Annotated* (Berkeley: University of California Press, 2008), p. 216.

Similarly, Lyster's companions in the library make an entrance shortly after in 'Circe'. Best appears in 'hairstylist's attire', leading John Eglinton who wears a 'mandarin's kimono of Nankeen yellow, lizardlettered, and a high pagoda hat' (*U* 15.2245-2250). Eglinton's Chinese costume is significant and reminds the reader of the name-play that Mulligan enacted on him, calling him a 'chinless Chinaman' and dubbing him 'Chin Chon Eg Lin Ton' (*U* 9.1129). As I have already commented in Chapter Three, Eglinton's use of a pseudonym has made him performatively and culturally suspect, making his appearance in Chinese costume later on in 'Circe' unsurprising. The reader is already aware that Eglinton is performatively adaptable. The costume in which he appears is, of course, linked to Mulligan's renaming of him in 'Scylla & Charybdis', but this act of cultural drag in 'Circe' is also suggestive of the theatricality involved in constructing and fostering a sense of national identity. Costume, according to Benedict Anderson, is one of the things that nationalist ideologues grasp at as 'emblems of nation-ness', like flags, folk-dances, and language, for their ability to create a sense of national belonging.²³ Eglinton's appearance in an essentialized and hyperbolic stage-Chinese costume is further evidence of the theatrical reality of all stage identities. In addition, these garments are still costumes and may be donned by an individual of *any* cultural background. Eglinton's role in 'Circe' as a Chinese man is so flimsy that he immediately undergoes another costume change and appears as 'Diogenes the Cynic', further highlighting his performative nature. Eglinton is performatively inconsistent, he is one who changes his name from the more Irish-sounding W. K. Magee to John Eglinton and who, in 'Circe' appears in Chinese costume only to change just as quickly into the Greek Philosopher, Diogenes of Sinope.²⁴

²³ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism, Revised Edition* (London: Verso, 1991), p. 133.

²⁴ Gifford, *Ulysses Annotated*, p. 491.

In addition to the character cameos I have already examined, a great number of others re-appear in ‘Circe’, including The Nameless One, Nosey Flynn, Paddy Dignam, Artifoni, Lynch, Father Dolan, Don John Conmee, Boylan, Lenehan, Garrett Deasy (in Ulster costume), the citizen (singing a Fenian ballad), Martin and Mrs Cunningham, Cissy Caffrey, Corny Kelleher, and Paddy Dignam (performing the role of ghost and quoting the ghost in *Hamlet*), amongst a great deal of other characters, many of which the reader would not expect to see in nighttown. The mysterious Man in the Macintosh re-appears, significantly, to accuse Bloom of performative artifice, ‘Don’t you believe a word he says. That man is Leopold M’Intosh, the notorious fireraiser. His real name is Higgins’ (*U* 15.1560-62). The Man in the Macintosh’s cameo performance raises suspicion about his own identity. Mulligan, too, re-enters the stage in ‘Circe’ in his doctor persona, diagnosing Bloom as ‘bisexually abnormal’ (*U* 15.1775). While the reader might be able initially to judge the “bad” performances of ‘Circe’, that is, those characters whose performances appear false and inconsistent with their counterparts throughout *Ulysses*, the episode itself seems to suggest that the perception of ‘naturalness’, as a result of a kind of method acting, might, too, be an illusion. With this in mind, I would now like to compare the way in which ‘Circe’ undermines the naturalization of identities through performance to the theatricality of the drag ball, focusing particularly on the performative opportunities that drag might provide.

IV. Rereading the Drag Ball

Female impersonation on the stage, Roger Baker notes, is ‘one of the oldest traditions of the theatre’ and spans not only centuries, but geographies, from the traditions of Greece, England, China, and Japan.²⁵ Indeed, up until the latter half of the seventeenth

²⁵ Roger Baker, *Drag: A History of Female Impersonation on the Stage* (London: Triton Books, 1968), pp. 51-53.

century, women had no place in the theater and female parts were played by boys or those that had made a career of female impersonation. The acceptance of female impersonation in “serious” acting was wholly changed by 1690 when, according to Baker, it was deemed inappropriate and female impersonators found themselves relegated to the comic roles of music halls, cabarets, and pantomimes.²⁶ Additionally, festivals like Carnival or Mardi Gras offered outlets for men who liked to dress as women.²⁷ However, there were also various clubs springing up in London around the very beginning of the seventeenth century that functioned as safe spaces and entertainment venues for ‘mollies’, a slang term derived from ‘molly’ (meaning female prostitute), that came to be attributed to homosexual men. These ‘mollie’ houses and clubs began in 1709 after reports of a kind of spectacle of birth performed only by men.²⁸ These clubs, regarded as safe houses by their participants, became a discrete social phenomenon with their ‘own distinctive conventions of speech, dress, and gesture’.²⁹ As an underground society, mollie clubs quickly became a recognized subculture and part of the cultural imagination as a result of increasing raids and legislation regarding their existence.³⁰ Still, the most common places to view female impersonators in the nineteenth century remained through the

²⁶ Baker, *Female Impersonation on the Stage*, p. 63.

²⁷ Baker, *Female Impersonation on the Stage*, p. 26.

²⁸ Baker, *Female Impersonation on the Stage*, pp. 25-26. The public became aware of the mollie clubs in 1709 after the publishing of Edward Ward’s ‘Of Mollies Clubs’ in *The History of the London Clubs*. Ward describes the members with particular venom, ‘There are a particular Gang of Sodomitical Wretches in this Town, who call themselves the *Mollies*, and are so far degenerated from all masculine Deportment, or manly Exercises, that they rather fancy themselves Women, imitating all the little Vanities that Custom has reconcil’d to the female Sex, affecting to speak, walk, tattle, curtsy, cry, scold, and to mimick all manner of Effeminacy, that ever has fallen within their several Observations; not omitting the Indecencies of lewd Women, that they may tempt one another, by such immodest Freedoms, to commit those odious Beastialities, that ought for ever to be without a Name’, in Edward Ward, reprinted in *A Complete and Humorous Account of all the Remarkable Clubs and Societies of London and Westminster*, 7th Edition (London 1755), p. 265.

²⁹ Michael McKeon, ‘Historicizing Patriarchy: The Emergence of Gender Difference in England, 1660-1760’, *Eighteenth-Century Studies* 28/3 (1995), pp. 307-308.

³⁰ Laurence Senelick notes that the 1720s brought about the Societies for the Reformation of Manners which ‘called for the suppression of playhouses as early as 1694’ and conducted a succession of raids of the ‘sodomitical underground’. Laurence Senelick, ‘Mollies or Men of Mode? Sodomy and the Eighteenth-Century London Stage’, *Journal of the History of Sexuality* 1/1 (1990), p. 50. Peter Hennen also notes that the frequent raids in the 1720s, and a particularly nasty one in 1726 involving around twenty mollie houses, resulted in executions, imprisonment, and suicide. Peter Hennen, ‘Powder, Pomp, Power: Toward A Typology and Genealogy of Effeminacies’, *Social Thought & Research* 24:1/2 (2001), p. 135.

‘dame comedians’ of the music hall and pantomime.³¹ All this began to change toward the end of the nineteenth century when drag stars that more closely resembled the celebrity drag queens of today burst forth on the stage.³²

Female impersonation gained popularity, Laurence Senelick notes, just as a “mania” of “display” in women’s fashion took over, turning women into ‘caricature[s] of voluptuousness’.³³ Through the ‘padded bosom, jutting bustle and towering chignon’, fashion created a ‘doll-like’ and ‘artificial’ look that was effectively ‘upholstered’ on.³⁴ Alfred de Musset characterized male fashion of the same period as ‘a century in mourning for itself’ and it is easy to see the pleasure that went into creating an ‘illusion of femininity’ by ‘adopting the gaudy plumage of the opposite sex’.³⁵ The popularity of female impersonation amongst ‘amateurs’ or, indeed, “everyday men” is showcased in various clubs and party spectacles which took place at the very end of the nineteenth century. In 1895, for example, Baltimore’s ‘Paint and Powder Club’, made up of prominent businessmen, began staging ‘lavishly funded, cross-dressed musicals’ for the entertainment of the city’s travelling salesmen. Similarly, private hosts put on Halloween spectacles that encouraged cross-dressing and staged ‘Womanly Weddings’, theatrical performances of weddings conducted by amateur actors in drag.³⁶

The tradition of the drag ball ultimately grew out of these private ‘drag’ parties. Many cities at the time, Senelick points out, had laws which prohibited gender impersonation, but this did not outlaw private parties such as masquerades or fancy dress balls in which gender impersonation was encouraged or agreed upon by its goers.³⁷ Rather, drag balls, which ultimately resembled fashion shows, were typically viewed by

³¹ Laurence Senelick, *The Changing Room: Sex, Drag, and Theatre* (London: Routledge, 2000), p. 295.

³² Senelick, *The Changing Room*, p. 295.

³³ Senelick, *The Changing Room*, p. 305.

³⁴ Senelick, *The Changing Room*, p. 305.

³⁵ Senelick, *The Changing Room*, pp. 305-306.

³⁶ Senelick, *The Changing Room*, p. 353.

³⁷ Senelick, *The Changing Room*, p. 378.

law enforcement and the general public alike as ‘benign’ entertainments. These functions were even occasionally sponsored by organizations which donated the proceeds to certain charities, thereby legitimizing their enterprise.³⁸ Such parties included the annual Hamilton Club Lodge Ball (a fixture of Harlem which began as early as 1869) and the Harlem Fun Makers.³⁹ In addition to these balls being viewed as ‘benign’, authorities often turned a blind eye to such gatherings because, while the events themselves were integrated, they often took place in predominantly black neighborhoods.⁴⁰ Still, intensifying criminal codes which outlawed the public impersonation of the opposite sex meant that female impersonators often lived segregated lives, seeking out areas and communities in which they might safeguard themselves from the law and public opinion. It also meant that the balls themselves gained a kind of frenzied notoriety.⁴¹ Senelick comments that the balls had an ‘inevitable air of hysteria about them’, explaining that ‘identities and proclivities kept tightly under wraps the rest of the year suddenly erupted into the public eye’, satisfying a thirst for ‘theatrical glamor, pomp and circumstance’ amongst the performers and audience members.⁴² The idea of having a ‘hidden’ drag identity is referenced by Bloom in ‘Circe’, when he tells Bello of the time he tried on Molly’s clothes (‘only twice’) and Bello then imagines him standing in front of the mirror ‘behind closedrawn blinds’ (*U* 15.2986-2991).

According to the subjects of *Paris is Burning*, drag balls offer a unique opportunity to perform gendered identities that remain otherwise unavailable or out of reach during their waking lives.⁴³ In other words, an individual can perform a fantasy

³⁸ Senelick, *The Changing Room*, p. 378.

³⁹ Sam See, “‘Spectacles in Color’: The Primitive Drag of Langston Hughes”, *PMLA* 124/3 (2009), p. 798.

⁴⁰ Senelick, *The Changing Room*, p. 378. Langston Hughes also notes the integrated atmosphere of the drag ball which included ‘queers and straights, blacks and whites, men and women alike’ in See, ‘Spectacles in Color’, p. 799.

⁴¹ Senelick, *The Changing Room*, p. 379.

⁴² Senelick, *The Changing Room*, p. 379.

⁴³ For example, one subject (a gay black man) notes that he walks in a category (Executive Realness) that he would not be able to achieve in his waking life due to racial and sexual biases.

that is separate from the performance they might be required to give during the day in their jobs, homes, and on the street. The duality of these performances and their unique performative distinction from heteronormative binarized gendered performance, and, indeed, transgendered performance, suggests a radical freeing of performative restrictions. Not only does the study of the drag ball capture a particular type of performance observed in Joyce's 'Circe', the comparative analysis of 'Circe' to drag balls helps to qualify the way in which drag performance has been studied within queer theory.

In this section I seek to offer an alternative to the way in which Butler attempts to salvage drag for its political and subversive possibilities and instead focus more heavily on the performance itself.⁴⁴ In *Bodies That Matter* Butler clarifies her point on this subject, arguing that there is 'no necessary relation between drag and subversion, and that drag may well be used in the service of both the denaturalization and reidealization of hyperbolic heterosexual gender norms'. 'At best', she goes on to claim, 'drag is a site of a certain ambivalence, one which reflects the more general situation of being implicated in the regimes of power by which one is constituted and, hence, of being implicated in the very regimes of power that one opposes'.⁴⁵

Instead, I argue that drag is opposed to *all* restrictive regimes of power, including Butler's. The drag balls are self-designed, born out of the drag performers' own vastly different gender fantasies. While some might appear to re-idealize heterosexual gender norms, it is imperative that drag does not restrict these performances based on theoretical judgments of their political agenda, thus creating a new set of regulatory regimes. Despite the sometimes problematic relationship that drag has to a re-idealization of heterosexual gender fantasy, Butler maintains that drag has subversive potential in exposing the means

⁴⁴ Butler, *Bodies That Matter*, p. 125.

⁴⁵ Butler, *Bodies That Matter*, p. 125.

by which heterosexuality has been naturalized, thus undermining its power and reality. Within queer studies some have taken issue with the way in which drag has often been analyzed on a metaphorical basis, operating under the assumption that ‘drag must *justify* itself through a legitimating claim to “the political”’.⁴⁶ I wish to emphasize here that drag need not be judged on the basis of its perceived subversiveness and that doing so only produces new sets of performative regulations and restrictions. Indeed, “subversiveness” is a kind of red-herring. Drag is not about overturning cultural binaries but about entering a system in which there is a kaleidoscope of available roles.

It is crucial to note that subversiveness is, after all, always subjective and highly dependent upon an unlikely symmetry between a performer and their audience. Molly Anne Rothenberg and Joseph Valente have offered a critical counter-narrative of drag, reading against the way in which they believe Butler relies too heavily on a ‘volitionality’ and ‘intentionalism’ that undermines her project. Rothenberg and Valente argue that the power behind citations cannot be determinately co-opted for the political. One of their main criticisms of Butler is that she fails to fully account for the social dimension of performativity and explain that crucial relationship between the performer and audience in using drag as a political instrument of intentional citationality. What they mean is that Butler too often conflates the aims of the performers and the understanding of the audience. Instead, drag must be understood within the context of diverse audiences, ‘some sympathetic, some indifferent, some inimical’.⁴⁷ Performance must always be read as a case of mutual acting and the relationship between actor and audience is an important aspect of the performance itself, not just because of an audience’s potential regulatory power, but because the performer, without an audience, need not perform. An individual

⁴⁶ Katie R. Horowitz, ‘The Trouble with “Queerness”’: Drag and the Making of Two Cultures’, *Signs: Journal of Women in Culture and Society* 38/2 (2013), p. 311, emphasis added.

⁴⁷ Mary Anne Rothenberg and Joseph Valente, ‘Performative Chic: The Fantasy of Performative Politics’, *College Literature* 24/1 (1997), pp. 296-301.

cannot live the fantasy of being someone else without an audience and, indeed, many drag subjects list “celebrity” as part of the fantasy they walk, something unavailable without audience support. In this way, drag balls offer a performative fantasy space that is free of the regulatory constraints and expectations of society, and therefore, an audience within this context, offers performative *opportunity* rather than restriction. The term ‘subversive’, I argue, holds the implication that there are centralized “versions” of identity that need *decentralizing*. If drag’s purpose must be to subvert and make itself avowedly “political” then this aspiration is, in itself, limiting, creating new sets of regulatory regimes.

The task of cultural drag is not to decentralize identity structures as they exist in the Dublin that Joyce portrays. Cultural norms are far too complicated to be simply overturned in such a manner. Rather, cultural drag demonstrates that, while there are normative models of identification at work in Dublin, these models are much more complex and difficult to define. Cheryl Herr argues of Bloom’s gender transformation that “Bloom” is a ‘character assigned a transvestite role in the drama’ and that once the reader enters ‘Circe’ it is no longer possible to tell ‘based on the roles played – what the “truth” of any character’s gender is’. Further, Herr goes on to argue, ‘Nor can we be sure that it is Bloom who plays the dramatic character named Bloom’.⁴⁸ Indeed, so many characters appear in exaggerated or transformative versions of themselves in the episode that it is unclear who is real and who is merely a player in costume. Genders and cultures are not just ambiguous, but fluid, depending almost wholly on performance through gender and cultural citation and costume. If the episode were staged, for instance, the audience might not understand, without performance, the fabulous transformation of Bella/o. Staging the episode would mean losing the reader’s access to dialogue cues, thus

⁴⁸ Cheryl Herr, ““One Good Turn Deserves Another”: Theatrical Cross-Dressing in Joyce’s “Circe” Episode’, *Journal of Modern Literature* 11/2 (1984), p. 274.

erasing the gendered distinction of the name change from 'Bella' to 'Bello'. Indeed, Bella/o appropriately exemplifies that gender is a 'performance that *produces* the illusion of an inner sex or essence or psychic gender core; it *produces* on the skin, through the gesture, the move, the gait (that array of corporeal theatrics understood as gender presentation), the illusion of an inner depth'.⁴⁹ Bella/o convincingly plays both man and woman and is described in both feminine and masculine terms, thus making the reader, as well as other characters present, question what they thought they knew about both gender and the performance of gender. Bella/o's "original" biological or sexual identity remains, quite possibly, unknown, but it is shown by Joyce to be less important than the performance of gender.

Similarly, Bloom encounters a 'sinister figure' whose 'visage' is 'unknown' to him. From 'under a wideleaved sombrero the figure regards [Bloom] with evil eye' (*U* 15.212-218). Although Bloom addresses the figure as 'señorita Blanca', the individual appears in the stage outline simply as 'The Figure', suggesting, at least, a kind of gender neutrality. Herr notes the surprise experienced when Bloom addresses the figure as 'señorita Blanca' because the reader, she claims, has already designated the character as masculine based on the sombrero. However, the sombrero is merely a piece of clothing that can be taken on and off at will and is therefore an unreliable indicator of sexual identity. As she herself has argued, in reading 'Circe' the reader comes to realize that the text 'may be undermining an easy cultural assumption that one is "really" of a certain gender'.⁵⁰ Based on Bloom's interaction with the figure, there is too little to designate the figure's gender, but that is the point and the text suggests that this is an episode of performative opportunity in which conventions and assumptions are playfully and knowingly transgressed.

⁴⁹ Judith Butler, 'Imitation and Gender Insubordination' in *The Judith Butler Reader*, ed. Sara Salih and Judith Butler (Oxford: Blackwell Publishing, 2004), p. 134.

⁵⁰ Herr, 'Theatrical Cross-Dressing', p. 265.

Perhaps even more curious is the figure's *cultural* ambiguity, demonstrating that the episode not only provides the opportunity for gender, but also cultural transgression and performance. Bloom addresses the sombrero-clad stranger in Spanish, asking what street they are on, '*Bueñas noches, señorita Blanca. Que calle es esta?*'. The figure, having clearly understood Bloom's Spanish, then replies in gesture, English, and Irish, '*(impassive, raises a signal arm) Password. Sraid Mabbot*' (U 15.216-218). Finally, Bloom responds, '*Haha. Merci. Esperanto. Slan leath*' (U 15.220). He first answers with universally understood laughter before moving onto French, referencing universal language, and concluding in Irish.⁵¹ The figure's identity, already ambiguous and of an indeterminate gender, is now even more complicated. Although Spanish is not this individual's preferred language (the figure chooses to respond in English and Irish), it is possible that the stranger, dressed in a symbol of Mexican culture, at least understands some of the language. It is, of course, the Irish that disrupts our initial interpretation of "who" the individual is culturally, although it is, as with the citizen, impossible to determine the individual's actual grasp of the Irish language from the few words spoken.

Butler asks us to identify and question gender's center and its margins, but, as this previous example demonstrates, the *cultural* margins in Joyce's Dublin are often difficult to determine and exist within a complex and diverse social field in which centralized identity assumptions are displaced, undermined, and shown to be problematic or sometimes entirely false. Joyce's fictional version of Dublin, and indeed the very real Dublin of the nineteenth and twentieth centuries, exists within a variegated social terrain that cannot be uncomplicatedly reduced into categories of "normative" and "non-normative" performance and identification. The critical aim of gender drag might be to

⁵¹ "Esperanto, n.", *Oxford English Dictionary Online* (Oxford: Oxford University Press), 'An artificial language invented for universal use by Dr. Ludovik Lazarus Zamenhof, a Polish physician. Its vocabulary consists of roots common to the chief European languages, with endings normalized'. *Slan leath* is Irish for 'Safe with you' or, colloquially, 'goodbye'. Gifford, *Ulysses Annotated*, p. 456.

transcend the heterosexual model through the production of ‘alternative modalities’, but these alternative modalities already exist, to some degree, within cultural identification. Therefore, cultural drag is not a matter of reinterpreting binaries (or “subverting” them) but opposing, through performance, the constructed reduction of culture into binaries. In this way, Joyce becomes a useful source for reading Butler. Bloom, for example, is not simply the ‘new womanly man’ or a Jewish-Irishman, he is representative of a diversification of social and cultural spheres and the various ways in which Dubliners might traverse a vast world of identification. In other words, it is not a matter of being either performatively male, female, or androgynous, just as it is a simplification of cultural complexity to label individuals as ‘English’, ‘Irish’, or ‘hybrid’.⁵² Rather, a cultural spectrum of performative opportunity exists within Joyce’s works which opposes this kind of easy categorization, a spectrum which I will further examine for its similarity to the performative range of drag balls.

Cultural drag, by suggesting that all individuals have the opportunity to perform a duality, if not a plurality of identities, highlights the impossibility of absolute categorization, of defining and reading exactly “what” an individual “is”. Performative inconsistency might alert an audience that an individual is performing, but ‘Circe’ tells us that all individuals have the *opportunity*, within the right setting, to engage in cultural drag performances which might differ from their performance in the waking life. Reading ‘Circe’ through the lens of drag might seem anachronistic, but in fact the first recorded drag balls occurred during the nineteenth century and the famous black and Latino Harlem drag balls began as early as the 1920s, the very period in which *Ulysses* was

⁵² As gender theorist Gayle Rubin has argued, ‘Whenever there is polarization, there is an unhappy tendency to think the truth lies somewhere in between’. Gayle Rubin, ‘Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality’ in *Pleasure and Danger: Exploring Female Sexuality*, ed. Carole S. Vance (Boston: Routledge & Kegan Paul, 1984), p. 303.

published.⁵³ While Joyce's nighttown episode has been examined for its extensive ties to theater, minstrel shows, pantomime, and Vaudeville, I would like to assert the usefulness of also recognizing its many similarities to drag balls.⁵⁴ I do not wish to argue that 'Circe' is a drag ball or should be exclusively understood and read *as* a drag ball, but it is worth highlighting the performative opportunities of both settings and to demonstrate how the "camp" of 'Circe' might be no more "unreal" than the waking-life performances found throughout the rest of *Ulysses*.

While Butler's focus when it comes to drag is almost always on its potential, these aspirations are not necessarily shared by the drag performers themselves, or at least not those featured in *Paris is Burning*. In a study on drag "kinging", Eve Shapiro comments that drag is not 'simply an expression of performers' preformed oppositional gender politics or preexisting counterhegemonic gender identities; rather, the process of participating in drag communities may also function as a form of consciousness raising and a site of identity transformation for performers'.⁵⁵ Shapiro found, by interviewing a number of drag kings and through her own experience, that performance was often about *discovering* gender identity, or at least about the interrogation of one's sense of gender identity.⁵⁶ This has less to do with subversion and more to do with self-*exploration*. The drag performers of *Paris is Burning* put it even more simply. Drag is about walking a *fantasy* – 'whatever you want to be you be' – and in this way drag is transformative.⁵⁷ One subject, walking in the 'Executive Realness' category, comments on the impossibility, outside of the drag ball, of obtaining an executive position as a black male,

⁵³ Daniel Harris notes that the first recorded drag balls occurred in the nineteenth century with the aim of satisfying 'curiosity seekers' in 'The Aesthetics of Drag', *Salmagundi* 108 (1995), p. 64. Jennie Livingston notes that the precursor to the drag balls she examines were those of 1920s Harlem in 'The Fairer Sex', *Aperture* 121 (1990), p. 6.

⁵⁴ See Herr, 'Theatrical Cross-Dressing', pp. 263-276.

⁵⁵ Eve Shapiro, 'Drag Kinging and the Transformation of Gender Identities', *Gender and Society* 21/2 (2007), p. 251.

⁵⁶ Horowitz also argues that drag does 'identity work', meaning that performing drag can be a 'gender-transformative experience'. Horowitz, 'The Trouble with "Queerness"', p. 311.

⁵⁷ Dir. Jennie Livingston, *Paris is Burning*, Miramax Films, 1990.

and particularly as a black gay male. The drag ball provides this opportunity for him and he claims that he ‘can be one because [he] can look like one’.⁵⁸ While this particular subject’s comments might be used in a more political context, he, and many others in the film, maintain that the place for this kind of performance is at the drag ball and not necessarily in daily life. Indeed, this is an important distinction that is often ignored in studies of drag. A transgendered individual must, under very real threat of violence, be able to “blend”. The drag performer, on the other hand, knowingly walks a fantasy. Both sets of performers are depicted and interviewed in the film and it is the film’s tragedy that one of its transgendered subjects, Venus Xtravaganza, is murdered by the time of the film’s release, showcasing the importance of the drag ball not only as a fantasy space, but also as a safe space. ‘Circe’, too, might be viewed in this light. However, like the raids conducted on the mollie clubs, safe spaces are zones in which particular activities are accepted, but there is always the danger of infiltration, of being found out, recognized, and exposed. ‘Circe’ mimics the quirky interplay between recognition and non-recognition that is a staple of underground societies where individuals hope to remain anonymous but are always in danger of being exposed.

V. Nighttown and the Fantasy Space of the Drag Ball

Andrew Gibson notes that from the very beginning ‘Circe’ has been ‘linked to Freud’ and often studied in ‘Freudian terms’.⁵⁹ Psychoanalytic criticism, which aimed at exposing hidden psychological depths through the episode’s making ‘manifest’ what had previously been ‘latent’, quickly became a conventional approach to reading the

⁵⁸ Dir. Jennie Livingston, *Paris is Burning*, Miramax Films, 1990.

⁵⁹ For an exposition of the episode’s Freudian links see Richard M. Kain, *Fabulous Voyager: James Joyce’s “Ulysses”* (Chicago: University of Chicago Press, 1947).

episode.⁶⁰ However, the episode also asserts the impossibility of definitively knowing a character based on the exposure of a so-called psychological depth that is always necessarily unknown. Indeed, it is the presumption that we as readers are able to unearth depth in characters that remains problematic within the psychoanalytic approach. ‘Circe’ succeeds in making apparent that there is no true distinction between the manifest and latent, but rather that characters are always and only manifest, a cumulative sum of their appearances on the page. The temptation to assume knowledge of hidden depths in a character works to implicate readers in the performance of identity. I argue that ‘reading between the lines’, as Andrew Gibson puts it, shifts a degree of performative agency onto the reader. In other words, the reader becomes the person who performs the character for them. I have maintained throughout these five chapters that performance is *always* a case of mutual acting and this must also include the reader with his or her own performative biases, assumptions, and projected expectations.

Indeed, Gibson points out that critics of ‘Circe’ have often strived to ‘make a coherent narrative of the episode’, asserting that these narratives often relied on the critics’ own individual interpretations.⁶¹ ‘Again and again’, Gibson argues, “‘Circe’ was recuperated in orthodox, novelistic terms’, relying on an assumption that a ‘certain kind of plot or pattern and a certain kind of humanistic ethic are intrinsic to it’.⁶² These approaches underwent various transformations, from Arnold Goldman’s study of the

⁶⁰ Harry Levin describes ‘Circe’ as a ‘psychological melodrama’ in which the realism of *Ulysses* has dissolved. Harry Levin, *James Joyce: A Critical Introduction* (London: New Directions, 1941). And, for a psychoanalytic and Neo-Freudian approach to reading ‘Circe’, see Mark Schechner, *Joyce in Nighttown: A Psychoanalytic Inquiry into “Ulysses”* (Berkeley: University of California Press, 1974). See also, Sheldon Brivic, *Joyce between Freud and Jung* (New York: Kennikat Press, 1980) and, more recently, Luke Thurston, *James Joyce and the Problem of Psychoanalysis* (Cambridge: Cambridge University Press, 2004).

⁶¹ Andrew Gibson, ‘Introduction’, *Reading Joyce’s “Circe”*, ed. Andrew Gibson (Amsterdam: Rodopi, 1994), pp. 5-9.

⁶² David Hayman argues that it is possible for the reader to separate the conscious from the unconscious in ‘Circe’. David Hayman, *“Ulysses”: The Mechanics of Meaning* (London: University of Wisconsin Press, 1970). However, as Andrew Gibson contends, these approaches often involved too much ‘reading between the lines’. In attempts to ‘novelize’ the episode, as Richard Ellmann does in *The Consciousness of Joyce* (1977), we begin to ‘lose sight of it’, Gibson, ‘Introduction’, p. 5.

episode's lack of 'ontological level', reading 'Circe' as a 'fantasia' on *Ulysses* in *The Joyce Paradox* to Hugh Kenner's schematic account of hallucination in the episode.⁶³ However, it was feminist and queer readings of 'Circe' that began to focus on the 'blurred' and 'unstable' lines of identity apparent in the episode, particularly with reference to gender and sexuality through an examination of Bloom's 'womanliness'.⁶⁴ The confusion of sexual identity, Colin MacCabe argues, is central to reading 'Circe'.⁶⁵ Seeking out the episode's similarities to the drag ball, I contend, refocuses on the performativity involved in taking up gendered identities, asserting that, while these identities seem to fluctuate and transform, making it difficult to discern the real from the unreal, the reality of the identities is less important than the performance itself.

According to Joseph Valente, queer readings of 'Circe' have often revolved around two axes – one which views Bloom's 'transvestism' as a 'stratagem for salvaging masculine dominance through its inversion (thereafter evident in Joyce's "mastery of the phallic pen" during "Penelope" where he 'ventriloquiz[es] and thus imperializ[es] its female other)' and a second which deals with Bloom's 'transvestism' as a flowering of the feminine qualities already remarked on and celebrated in Bloom's character, thus critiquing a gender polarized Dublin society.⁶⁶ Concerning these two axes, Valente argues that they ought to be read as 'metonymies of one another' rather than as 'mutually exclusive alternatives', arguing further that the dynamic between Bloom and Bella has often been overdetermined.⁶⁷ Within this section, I would like to examine the scene between Bloom and Bella in a new light, as part of a lesson in performativity given by

⁶³ See Arnold Goldman, *The Joyce Paradox: Form and Freedom in His Fiction* (London: Routledge & Kegan Paul, 1966) and Hugh Kenner, 'Circe', *James Joyce's "Ulysses"*, eds. Clive Hart and David Hayman (Berkeley: University of California Press, 1974), pp. 341-362; and developments in *Joyce's Voices* (Berkeley: University of California Press, 1978), p. 91.

⁶⁴ Gibson, *Reading Joyce's "Circe"*, p. 12.

⁶⁵ Colin MacCabe, *James Joyce and the Revolution of the Word* (London: Macmillan, 1978), pp. 123-124.

⁶⁶ Joseph Valente, 'A Child is Being Eaten: Mourning, Transvestism, and the Incorporation of the Daughter in "Ulysses"', *James Joyce Quarterly* 34: 1/2 'Joyce's Women' (1996-1997), p. 21.

⁶⁷ Valente, 'A Child is Being Eaten', p. 22.

Bella Cohen, nighttown's famous drag queen, while maintaining Valente's suggestion that the 'gender-bending' at work in 'Circe' might be viewed as an 'oscillating' series of split identifications which are not *simply* contradictory but 'perspectival', something that supports my vision of identity in Joyce's works as existing on a spectrum of cultural performance.⁶⁸ Keeping in mind the distinction between transgendered identity and drag identity, I aim to reconsider 'Circe' within the context of performative drag, moving away from readings that examine sexual or cultural androgyny in the episode.⁶⁹

Drag speaks to the diversity of performative identity and the way in which the episode, through its knowingly theatrical structure, enacts and takes up these identities. The term 'transvestism', for example, has historically been used to apply to individuals that engage in cross-dressing, that is, those that enjoy dressing in clothes that are conventionally worn by the opposite sex.⁷⁰ While this activity certainly does occur in the episode, the cultural performances that are engaged in by the characters in the text portray a far more complex understanding of performative identity that includes not only attire, but also speech, stage direction, dialogue, and other methods of cultural citation. The term 'transgender', on the other hand, typically designates an individual whose sense of gender identity does not conventionally conform to their sex.⁷¹ Although not necessarily

⁶⁸ For example, Valente notes such identifications as parent/ child, man/ woman, aggressor/ victim, master/ neophyte, and disciplinarian/ ward. Valente, 'A Child is Being Eaten', p. 22.

⁶⁹ For a discussion of Bloom's androgyny, see Joseph Allen Boone, 'A New Approach to Bloom as "Womanly Man": The Mixed Middling's Progress in "Ulysses"', *James Joyce Quarterly* 20/1 (1982), pp. 67-85. Boone reads the sexual politics of 'Circe' as Bloom's subconscious reaction to the "feminine" characteristics 'associated with Bloom prior to "Circe"', providing a 'structural link' which might reflect on the 'reformulated sexual identity of the man who returns, both to the realms of the conscious and to Molly's bed, at the end of the novel', p. 68. Suzette Henke also addresses Bloom's androgyny in 'Circe', arguing that 'as soon as Bloom's gender changes from male to female, his androgynous attributes are deracinated from their masculine context and conflated with cultural stereotypes of feminine fragility. The new womanly man is reduced to the archaic subject-position of powerless womanly woman, as the female aspects of bisexual desire erupt in comic mockery' in Suzette A. Henke, *James Joyce and the Politics of Desire* (London: Routledge, 1990), pp. 111-113.

⁷⁰ "transvestism, n.", *Oxford English Dictionary Online* (Oxford: Oxford University Press). 'The action of dressing in the clothes of the opposite sex; the condition of deriving pleasure from dressing in clothes appropriate to the opposite sex.'

⁷¹ "transgender, adj. and n.", *Oxford English Dictionary Online* (Oxford: Oxford University Press). 'Of, relating to, or designating a person whose identity does not conform unambiguously to conventional notions of male or female gender, but combines or moves between these; transgendered.'

part of the term's strict definition, 'passing' is often an important element of transgender performance that is not necessarily shared by drag performances. For example, the performance that *Paris is Burning*'s Venus Xtravaganza engages in during the day as a transgendered woman is vastly different from the performance she gives within the context of the drag ball. Her daylight performance must be more measured, calculated, and less overtly theatrical, keeping in mind the tremendous personal risk of being found "out". In terms of Circean performance, drag more accurately describes the kind of performative hyperbole that exists within the episode, presenting further implications on reading cultural performance throughout Joyce's works for its self-conscious theatricality and transformative potential.

The episode's numerous examples of cross-dressing, something which merits examination, has often led critics to read costume in 'Circe' as a gender-bending technique, a fascination that is not relegated to the streets of nighttown but is also referenced elsewhere in *Ulysses*.⁷² Cross-dressing, Herr argues, helps the reader to realize that the text might be 'undermining an easy cultural assumption that one is "really" of a certain gender'.⁷³ Indeed, 'Circe' blurs gender lines so frequently that it is impossible at times to be certain of a character's "true" gender or sex. For example, Katie Wales contends that 'Bloom's changes of identity are often accompanied by a change of sex'. Costume changes, she argues, 'by "cross-dressing" or transvestism, are a perfect symbolic vehicle for bisexuality, one of the significant themes of the episode'.⁷⁴ Certainly bisexuality must form part of our understanding and reading of Bloom in the episode because of the fact that he is diagnosed by 'Dr Malachi Mulligan' as 'bisexually

⁷² In 'Nausicaa', for example, Gerty remembers Cissy Caffrey dressing up in her father's clothing, 'O, and will you ever forget her the evening she dressed up in her father's suit and hat and the burned cork moustache and walked down Tritonville road, smoking a cigarette' (*U* 13.275-77).

⁷³ Herr, 'Theatrical Cross-Dressing', pp. 264-265.

⁷⁴ Katie Wales, "'Bloom Passes Through Several Walls": The Stage Directions in "Circe"', in *Reading Joyce's "Circe"*, ed. Andrew Gibson (Amsterdam: Rodopi, 1994), p. 267.

abnormal' (*U* 15.1775). However, just because Mulligan calls Bloom 'bisexually abnormal' does not mean that it is the most useful way of reading Bloom's gender and sexual identity. Bisexuality, like cross-dressing, implies that the bifurcation of sexual identities is the *only* means available for reading sexual identification. The term upholds a binary system and implies that those who do not fit the binary must be some mixture of both. Reading the episode's costume as an exercise and performance of drag, rather than cross-dressing, allows us to push beyond the confines of heterosexual models of sexual identity, something Joyce is showcasing in 'Circe', and to detect how costume, for example, becomes a sign – part of performance and not just a secret 'kink' engaged in by some inhabitants of Dublin.

It is helpful to begin my comparison of 'Circe' and drag balls by defining the space in which these various performances take place. One subject of *Paris is Burning* describes entering the world of the drag ball as 'crossing into Wonderland'.⁷⁵ Of course, the subject's reference has all sorts of allusive possibility within this context. Falling down the rabbit hole brings one 'underground', into an alternate reality of hallucinatory experience and fantastical possibility. Intricately orchestrated, drag balls are also makeshift, amateur, and self-governed in the sense that they are predominantly fueled by the subjects' own performative fantasies. The balls featured in the film are held in old gym-like auditorium spaces surrounded by diner-style metal tables and chairs arranged around a 'walk' space. Audience members hang over balcony ledges and around the walk space to express their enjoyment or displeasure in the contestants' performances. The atmosphere is lively, even raucous, encouraging audience interaction which, in some cases, blurs the lines between the performer and audience and maintains a kind of collaborative relationship between the two.

⁷⁵ Dir. Jennie Livingston, *Paris is Burning*, Miramax Films, 1990.

The ‘underground’ nature of the balls must be safeguarded and preserved as an element that largely enables the fantasy because the types of performances allowed and encouraged by the balls might only be performed within that context and during a particular time of day. The experience of entering the performative freedom of the drag ball after hibernation in the outside world is not dissimilar from crossing over from the Dublin of ‘Oxen’ to that of ‘Circe’ – this is an alternate version of reality; Dublin after dark. Not unlike *The Wizard of Oz*, the characters of ‘Circe’, as well as the reader, come into direct contact with characters that they *think* they know, but that are performatively different, intricately costumed and emerging onto the stage in a manner which appears spontaneous despite the vast efforts of stylistic orchestration and mapping on Joyce’s part. Nighttown and the drag ball are “underground” transgressive spaces that exist outside the realm of the everyday. Indeed, the word ‘nighttown’ speaks to the fact that it can only exist within the context of nighttime and that it is night, in part, that allows the activities of the episode to take place. The term ‘nighttown’ is, after all, one coined by Joyce as a nickname for Dublin’s red light district, an area of the city that contemporary Dubliners more commonly called ‘Monto’, after Montgomery Street.⁷⁶

In both the drag ball and ‘Circe’ nighttime (and its removal from the customs of daylight) is performatively “open”. Conventions of gender and culture might be bent because night’s darkness already yields distortions of reality and offers the potential to obscure or transform identities. Further, the midnight setting allows those filling the streets of nighttown to have dual-identities.⁷⁷ For instance, when Bloom runs into Mrs. Breen she says, ‘Mr Bloom! You down here in the haunts of sin! I caught you nicely! Scamp!’ (*U* 15.394-5). Bloom responds, ‘(*hurriedly*) Not so loud my name. Whatever do

⁷⁶ Gifford, *Ulysses Annotated*, p. 452. Montgomery Street is now Foley Street.

⁷⁷ Midnight, of course, represents both a magical and symbolic shift from one day to another, or, in this case, one stage to another. Indeed, the midnight setting has been used in fairy tales, such as *Cinderella*, for its transformative capacity.

you think of me? Don't give me away. Walls have ears.' (*U* 15.398-399). Although the implication is that Mrs. Breen will tell Molly of Bloom's presence in nighttown, there is also a suggestion that he does not want Mrs. Breen to "out" him to the district's other roamers. His hurried appeal to not 'give [him] away' sounds more like someone trying to mask their identity from those currently *present* than from those *absent*. The stage direction several lines later indicates that Bloom 'looks behind'. Having no reason to suspect Molly might be in nighttown the reader can assume that Bloom is instead concerned with who might gain access to his "daylight" identity, thus taking away the performative opportunity otherwise provided by the cloak of nighttown. Of course, it remains unknown why Mrs. Breen is in nighttown. It is possible that she, too, is enjoying the neighborhood as a safe space and partaking in its gift of relative anonymity. In this way, their joint recognition of the other might ensure their continued anonymity, at least for the moment. Like the performers in the drag balls, characters might have an identity that they share with co-workers or family members before shedding that identity and taking on a new one in nighttown. This is what Senelick notes created the sense of hysteria surrounding the drag balls – identities previously in hibernation the rest of the day (or even year) suddenly burst forth on the stage in all the color and glamor of drag costume.⁷⁸

In a comparison between the whorehouse and the playhouse, Austin Briggs notes the extensive historical and cultural relationship between the brothel and the theater, not only in terms of place and reputation, but also in terms of performance, calling the brothel a kind of sexual theater.⁷⁹ Briggs points out that many of the *maisons de luxe* of Paris at the time offered extensive costume collections to suit the diverse sexual fantasies of their clients. Of course, the multiplicity of possibility in both the brothel and 'Circe' more

⁷⁸ Senelick, *The Changing Room*, p. 379.

⁷⁹ Austin Briggs, 'Whorehouse/Playhouse: The Brothel as Theater in the "Circe" Chapter of "Ulysses"', *Journal of Modern Literature* 26/1 'Joycean Possibilities' (2002), p. 52.

generally easily relates to the drag ball. Briggs even comments that Joyce ‘costumes his cast in outfits that would make the voguing contestants’ of *Paris is Burning* ‘burn with envy’.⁸⁰ Indeed, many of the subjects of the film talk extensively in their interviews about their outfits, where they come from, how they were made, what they symbolize, and the lifestyle that they might be utilized in performing. ‘Surely clothes often do make the man or the woman on the stage’ Briggs comments, ‘and – so Joyce apparently felt – in real life as well’.⁸¹ He goes on to conclude, ‘[...] nothing on the stage, as in the brothel, can be taken as real: it is “all an act”’.⁸² His assertion that clothes make the man or woman in “real life”, as they do on the stage, implies that there is a close relationship between the stage and “real life”. However, if nothing on the stage is real, but is rather “all an act”, then “real life” must be viewed under the same suspicion as the performances of the stage or brothel. Through cultural drag performance in ‘Circe’ this is precisely the effect the episode has on reading performance throughout *Ulysses* and certainly the text itself upholds this suggestion. Bloom is concerned whether the mutoscope pictures are snapshots, as they portray themselves, or posed. He later suspects that the sailor they meet in ‘Eumaeus’ is not actually called Murphy but might instead be ‘sailing under false colours’ (*U* 16.494-99). And, to return to my example at the start of this chapter, Stephen, in *A Portrait* wonders if his friend is as innocent as he sounds, the implication being that he might be “putting on” an act. Joyce’s characters are constantly concerned with whether or not they can trust the performances of others.

Cultural drag in ‘Circe’ highlights the fact that all individuals are self-consciously performative and that their mundane everyday presentation of identity is no more real than the apparently outlandish performances they take on in nighttown. The performances of ‘Circe’, in one sense, might be all the more authentic given that they

⁸⁰ Briggs, ‘Whorehouse/Playhouse’, p. 49.

⁸¹ Briggs, ‘Whorehouse/Playhouse’, p. 51.

⁸² Briggs, ‘Whorehouse/Playhouse’, p. 57.

exist within a space of performative freedom, free of the kind of cultural and gender constraints that exist in the daylight. In watching *Paris is Burning*, the viewer quickly becomes familiarized with one of the social and nurturing aspects of the drag ball, that of the “house” system. Jennie Livingston likens the house to gay street gang-like groups with a “mother” at the head. These houses are often named after haute couture designers (House of Chanel or House of Saint Laurent, for example). Those that belong to a particular house take on the house name (for instance, Venus Xtravaganza was a member of the House of Xtravaganza).⁸³ The houses are ultimately substitute families, safe spaces for those whose own nuclear family has ‘dissolved’ or for those who have been disowned by their families.⁸⁴

While the house system is something that dominated 1990s drag ball culture, it is not unlikely that similar formations were in place much earlier. I have already commented on how female impersonators throughout history have often lived segregated lives and have found comfort as well as surrogate family structures in the communities they create in order to remain safe and feel accepted. In addition, I have described the role of the mollie clubs in London which began in the early eighteenth century and provided safe spaces, ideally hidden from legislation and frequent raids, in which like-minded individuals could engage in gender performance.⁸⁵ Gender performance eclipses the presence of economically minded sexual activity in Bella Cohen’s brothel. The scene between Bella/o and Bloom is actually one in which Bella instructs Bloom in how to perform as a woman within her house.

After Bello ‘unmans’ Bloom, one of the first commands is for Bloom to ‘shed [his] male garments’, an outer sign of his “maleness”. Although such an act might be regarded as symbolically emasculating, it is important to remember that Bloom is no

⁸³ Jennie Livingston, ‘The Fairer Sex’, *Aperture* 121 (1990), p. 6.

⁸⁴ Livingston, ‘The Fairer Sex’, p. 6.

⁸⁵ Senelick, ‘Mollies or Men of Mode?’, p. 50.

stranger to female performance. He has, throughout *Ulysses*, observed women for the sake of imitating their walk, confessed to dressing in Molly's clothes, and admitted to playing a female impersonator in *Vice Versa*. Bella points to the prostitutes in the scene and tells Bloom,

As they are now so will you be, wigged, singed, perfumesprayed, ricepowdered, with smoothshaven armpits. Tape measurements will be taken next your skin. You will be laced with cruel force into vicelike corsets of soft dove coutille with whalebone busk to the diamondtrimmed pelvis, the absolute outside edge, while your figure, plumper than when at large, will be restrained in nettight frocks, pretty two ounce petticoats and fringes and things stamped, of course, with my houseflag, creations of lovely lingerie for Alice and nice scent for Alice. Alice will feel the pullpull. Martha and Mary will be a little chilly at first in such delicate thighcasing but the frilly flimsiness of lace round your bare knees will remind you.... (*U* 15.2972-2983).

Of course, Bello describes to Bloom what is required of the prostitutes in terms of costume. Although Bello seems to be taking him on as a prostitute in her house, what immediately takes place is an instruction in female costume and has little to do with Bloom's ability to deal with customers or the various sexual acts that might be required of him as a sex-worker. Bello is delighted when Bloom admits that he has already worn female clothing. And, significantly, the clothing that is described is exactly the kind of clothing that was popular when the modern notion of drag first burst onto the scene and resembles Senelick's description of women's fashion of the period as a 'caricature of voluptuousness'.⁸⁶ Bloom is to be powdered, wigged, sprayed with perfume, and his now 'plumper' frame corseted. Similarly, Senelick describes the 'padded bosom', 'bustle', and 'chignon' which created a doll-like and artificial look.⁸⁷

Later on, Bello offers another lesson in performing as a woman, this time on how to walk in 'four inch Louis Quinze' heels and to perfect the 'Grecian bend with provoking croup, the thighs fluescent, knees modestly kissing'. Far less time, and specificity, is devoted to Bloom learning to 'bring all [his] powers of fascination to bear on them' and

⁸⁶ Senelick, *The Changing Room*, p. 305.

⁸⁷ Senelick, *The Changing Room*, p. 305.

to ‘pander to their Gomorrahan vices’ (*U* 15.3119-3122). In fact, there is little instruction evident in this aspect of the performance, suggesting that Bella already believes Bloom capable of what she asks of him here. Further, ‘Circe’ has long been viewed as an episode fueled by the characters’ own fantasies, something which it has in common with the drag ball. Bloom might be unmanned, forced to serve Bello and her prostitutes and to dress in women’s clothing, but it is nothing which he himself has not imagined and fantasized about. Indeed, it is evident that he enjoys the moment immensely. Bloom tells Bella, ‘Enormously I desiderate your domination’. According to the stage direction, at various points he responds with desire, infatuation, and admiration (*U* 15.2777, 2837, 2851). He is enthralled by Bello (*U* 15.2864). Bloom becomes, at Bello’s request, a ‘charming soubrette with dauby cheeks, mustard hair and large male hands and nose, leering mouth’ (*U* 15.2985-6). Meanwhile, although Bella Cohen shows her adeptness at playing the dominatrix, it is clear that that is not her only performative identity. As Cheryl Herr notes, ‘Circe’ demonstrates that characters can ‘mix sexual signs’ without being ‘androgynous’ or ‘psychotic’. Rather, Herr argues, *Ulysses* suggests that ‘sexuality is sheer theater’ and that individuals ‘dramatically construct the selves [they] play’.⁸⁸ Herr proposes that characters’ sexual signs need not be separated or blended. Further, I would add that characters are an amalgamation of the roles that they play. In this way, it is not necessary to dissect the latent from the manifest, as psychoanalysis might seek to do, or to blur the lines of normative gender roles into something else which is ‘androgynous’. Such a reading demands that readers not over-interpret (or over-perform) characters’ performances.

As I have previously argued, Butler’s conviction that drag’s usefulness relies on its ability to subvert gender norms has the potential to limit drag’s performative

⁸⁸ Herr, ‘Theatrical Cross-Dressing’, p. 276.

possibility. Studies that seek to fully adopt drag as a ‘political protest strategy’, such as Leila Rupp’s and Verta Taylor’s 2005 ethnographic study of the 801 Cabaret girls, works to deny that drag is a ‘real-life phenomenon in its own right’ and limits the opportunity of drag that is most valued in its participants.⁸⁹ For the drag performers of *Paris is Burning*, the pull of drag is the fact that it allows you to “be” anything or anyone while you walk. To these subjects, drag is *not* about satire but ‘actually being able to *be* this’.⁹⁰ The categories of the drag balls are not what an outsider might assume or expect from the term ‘drag’. Drag should not be understood simply as the act of a man dressing up as a woman. Instead, the categories in the balls often extend beyond those conventionally regulated by sex and gender. While there are such categories as ‘Butch-Queen’, ‘Upcoming Pretty-girl’, and ‘Femme-Realness’, there are also a wide range of other categories that may or may not require an act of “cross-dressing”. Those categories are as expansive as, ‘High Fashion Mountain Sportswear’, ‘Luscious Body’, ‘Miss Cheesecake’, ‘Schoolgirl/ Schoolboy Realness’, ‘Town and Country’, ‘Executive Realness’, ‘High Fashion Parisian’, ‘Military’, and ‘High Fashion Eveningwear’.⁹¹ Rather than reflecting cross-dressing, these categories are more akin to Bloom’s various acts of cultural drag.

The episode’s theatrical way of “taking on” a variety of cultural identities, particularly through costume and stage direction, is not encompassed in the term ‘cross-dressing’ and instead resembles the kind of spectacle of cultural performance that exists within the drag ball, in which individuals “walk” their new roles within a particular venue that allows and encourages performance.⁹² Katie Wales notes that there are so many ‘costume changes’ in the stage directions of ‘Circe’ that it ‘resembles nothing so much

⁸⁹ Horowitz, ‘The Trouble with “Queerness”’, p. 311.

⁹⁰ Dir. Jennie Livingston, *Paris is Burning*, Miramax Films, 1990.

⁹¹ Dir. Jennie Livingston, *Paris is Burning*, Miramax Films, 1990.

⁹² The walk is significant and means that the balls are not stationary costume contests, but performative spectacle.

as a fashion catalogue'.⁹³ However, fashion shows do not necessarily require the same type of performance or theatricality that one sees in drag balls. It is "role", Wales argues, that provides the 'determining symbolic principle of the costume' stage directions. 'Actors play roles', she continues, 'adopt "personae" or masks; but so does everyone in society'. She concludes that 'Circe' functions as a kind of 'dramatization of social role-playing'.⁹⁴ However, 'Circe' differs from other examples of social role-playing in Joyce's works. While drag balls are dramatizations of the way in which identities are taken up in everyday life, what 'Circe' makes apparent is that characters do not 'become' someone else. Rather, the character is an amalgamation of roles played, just as drag performers often feel that their drag personas are just as real as their everyday roles.

Wales counts that Bloom undergoes at least 25 costume changes and describes Bloom as the episode's 'paper doll', the roles that he plays throughout *Ulysses*, such as husband, cuckold, father, son, canvasser, as well as secret lover (Henry Flower) 'multiplied and comically exaggerated' in 'Circe'.⁹⁵ However, Bloom's dressing room also holds a vast array of cultural costumes in which he is adorned throughout the episode. At various points he appears in 'youth's smart blue Oxford suit', as a Scotsman in 'oatmeal sporting suit', in 'red fez' and 'cadi's dress', in 'workman's corduroy overalls' and an 'apache cap', as a king in 'mantle of cloth of gold' and with a 'ruby ring', as a 'Stage Irishman', and in 'Svengali's fur overcoat' (*U* 15.269, 536, 728, 1355-6, 1490-96, 1960-62, 2721-22). In other words, Bloom is the most prolific performer of drag in 'Circe', undergoing quick-changes and walking in a variety of categories that attest to his performative adaptability, freedom, and fantasy.

Further, it is not just about the costume but rather Bloom's ability to perform within various costumed roles, something he has already shown himself capable of doing

⁹³ Wales, 'The Stage Directions in "Circe"', p. 267.

⁹⁴ Wales, 'The Stage Directions in "Circe"', p. 267.

⁹⁵ Wales, 'The Stage Directions in "Circe"', p. 267.

in earlier scenes of *Ulysses*. For example, in 'Calypso' Bloom observes a woman at the porkbutcher's and attempts to order quickly so he might 'catch up and walk behind her if she went slowly, behind her moving hams'. He observes how she stood outside in the sunshine and then 'sauntered lazily to the right' (*U* 4.171-174). Then, in 'Lotus-Eaters' Bloom tries to remember how the woman walked, 'He turned away and sauntered across the road. How did she walk with her sausages? Like that something. As he walked he took the folded *Freeman* from his sidepocket, unfolded it, rolled it lengthwise in a baton and tapped it at each sauntering step against his trouserleg' (*U* 5.47-50). Bloom's voyeurism is not just another sexual proclivity, but is also tied to his performativity, he observes not only for the pleasure of observation, but also in order to learn and imitate. His thought, 'Like that something', implies to the reader that he is attempting to mimic the woman's walk, an indication that he is a performer and not just a cross-dresser. This brief moment of performance, coupled with Bloom's constant distrust of performance in others, hints at his role as a drag performer in 'Circe'. He is not a female impersonator of the pantomime or Vaudeville, but rather a professional performer of drag, unlimited by regulations of gender or culture.

Through a kind of fantastical cultural drag ball, Joyce self-consciously acknowledges culture as a parody of a parody, that is, a parody of something which is already imitative, and asks his readers to question not whether the drag performances witnessed are *real*, but the wider perceived reality of cultural performance more generally. The performers in this episode are not trying to "pass" or "blend" as transgendered performers might feel compelled to do. My approach to reading 'Circe' and its relation to the drag ball, unlike transgendered readings of the episode, circumvents heteronormative assumptions by preserving a spectrum of performance that cannot be simplified into the context of a heterosexual model. Briggs quotes RuPaul (of the reality

hit *RuPaul's Drag Race*), '[Y]ou're born naked and the rest is drag'.⁹⁶ 'Circe' similarly seems to imply that all "dressing up", as RuPaul states, is drag, meaning that there is no such thing as cross-dressing outside of the conventions of gender that are produced through performance and therefore, drag is a useful way of reading how Joyce plays with gender, and culture, in 'Circe'. There is a temptation, Horowitz argues, to acknowledge that, while all identities are performative, some are authentic and some are not. There is often an 'antimony of offstage/ onstage' which is read as 'real life/ imitation life', with the "real" viewed as ontologically superior to the "imitation".⁹⁷ While Joyce seems to conceive of authenticity in consistency, it is also true that he recognizes the impossibility of knowing whether that consistency is truly authentic. Is he as innocent as his speech? Stephen, and the reader, can never know. It is therefore possible to conclude that authenticity itself is an effect and construct of performativity. In this manner, 'Circe' suggests that its performative fantasy is just as legitimate, just as "real" as the mode of realism adopted in earlier sections of *Ulysses*. The gender and cultural transformations that might be impossible outside the confines of nighttown are shown in 'Circe' to be wholly graspable – Joyce's characters are given license to a performative range that is best described through the paradigm of drag and might be used as a rejoinder for the way in which drag has been re-inserted into a normative binary – in the scene between Bloom and Bella/o, Bloom does not "become" a woman, rather, 'Bloom-the-woman' is already one of his available roles.

⁹⁶ Briggs, 'Whorehouse/Playhouse', p. 49.

⁹⁷ Horowitz, 'The Trouble with "Queerness"', p. 314.

Afterword

Butler states that one of her main goals in *Gender Trouble* is to “open up possibilities” – possibilities within gender, in particular, for those previously considered “un-categorizable”. It is, I argue, precisely the *possibilities* offered by drag that are so illuminating in studies of both gender and cultural performance. Despite these aims, Butler, at times, limits the potential of drag by seeking to politicize it. As I have argued in the previous chapter, if we limit the parameters of drag by insisting on using it exclusively for the subversion of heteronormative binaries, it is also necessary to remain locked within a heterosexist system of categorization. Instead, using Joyce’s staging of cultural performance as a test case, I have shown that, while there are systems and regulations in place to encourage particular performances of culture, drag is not limited to binarized identities, but rather, celebrates and inspires kaleidoscopic spectrums of potential gendered and cultured identities. By returning to *drag* itself as a performance with unlimited potential, grounded in and governed by the drag performers’ own cultural fantasies, I have re-worked theories on gender performance in order to highlight the performativity of cultural and national identities within Joyce’s works.

What does the opening up of possibilities mean? A widening of social paradigms, a diversification of available roles, and the possibility of previously unacknowledged performances to be made “real”.¹ It is one of the frequent criticisms leveled at *Gender Trouble* that Butler does not attempt to provide women or those of non-normative sexual identities real life strategies for change. And yet, the opening up of possibilities *is* real and has proved immensely useful. Questioning the purpose of such a project is in itself an act grounded in privilege. ‘No one’, Butler argues, ‘who has understood what it is to live in the social world as what is “impossible”, illegible, unrealizable, unreal, and

¹ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1990), p. viii.

illegitimate' is ever likely to ask what use there is in opening up these kinds of possibilities.² She discusses, for example, the terror and anxiety of "becoming gay" and how it also relates to a 'fear of losing one's place in one's gender'.³ She tells us about her uncle, forced to live a life of seclusion as a result of his un-categorizable body. In a distinctly cultural and historical way (which, of course, includes gender), Joyce, too, shows us "un-categorizable" bodies, most famously, Bloom, that Jewish-Irishman who is interrogated about his degree of belonging in Ireland and who is dubbed the "new womanly man". And still, in *Ulysses* Bloom is given a voice. Undeniably performative, Bloom is made real while resisting the simple methods of categorization applied to him by his detractors in Dublin and by Joyce's readers and critics. The performativity in Joyce's writing is not just theoretical, but also cultural as well as historical, and might therefore be used to refute some of the criticism posed to Butler; the performativity of gender and culture is very much real and informed by a discursive history of cultural norms, making knowledge of this model truly revolutionary. It is worth remembering that Joyce's characters are often uniquely self-conscious (as, indeed, Joyce is himself), unencumbered by the illusion of naturalized non-performativity. No one in Joyce's works, as in life, is un-performative.

Drag undermines heteronormative gender assumptions by reminding an audience of the performativity of every day gender. The encounter with an individual in drag is often described as a disorienting experience. I am reminded of the moment I saw a drag queen for the first time as a child on a family holiday in Key West, Florida. Staring, fascinated, at her shimmering dress, platinum wig, and heavily made-up face I had, in an instant, already made a judgment about the reality of the drag queen's existence, assuming I knew what that reality was, perceiving her performed gender to be an illusion

² Butler, *Gender Trouble*, p. viii.

³ Butler, *Gender Trouble*, p. viii.

and something entirely separate from the sex I thought I could see.⁴ There is, then, a *real trouble* with gender. At the time I did not fully understand what my instant judgments meant, what sort of normative internalizations I had already made, and how I was situating myself within a world of very few gender possibilities. I had, in my head, made the drag performer unreal, not because she did not exist, but because it was a performance I did not understand. I was an actor entranced by my own performance, unaware of how I was in that moment, also performing gender.⁵ Now, I might understand my fascination with this glamorous person as a moment of demystification, rather than disorientation. These are the encounters in which we might ‘come to understand that what we take to be “real”, what we invoke as the naturalized knowledge of gender is, in fact, a changeable and revisable reality’.⁶ It is the task of *Gender Trouble* to establish that “reality” is not as fixed as we would like to believe.

These experiences characterize a ‘crisis in ontology’ at two levels: sexual and linguistic.⁷ Although Butler does not necessarily pursue new modes of understanding gender (she instead seeks to undermine the current status quo through subversion), she does continually raise questions about how ‘non-normative sexual practices’ might ‘call into question the stability of gender as a category of analysis’.⁸ It is Butler’s ‘intellectual promiscuity’, her merging of theories and expansiveness of allusion that allows her to bring together the experience of performance and the construction and regulation of social norms. It is this same allusiveness that some have criticized, most notably Martha

⁴ Butler comments on the experience of encountering a man dressed as a woman, claiming that, ‘in such a perception in which an ostensible reality is coupled with an unreality, we think we know what the reality is, and take the secondary appearance of gender to be mere artifice, play, falsehood, and illusion’. Butler, *Gender Trouble*, p. xxii.

⁵ We can also apply this to culture. It has been one of my hobbies, partly as a result of this thesis, to observe my cultural performance and the cultural performance of my fellow Americans abroad, noting how in many ways I have become more performatively “American” in my separation from the United States (much like Pound who pandered to stereotypes of “American barbarism”), while some others experience just the opposite (following more in line with T. S. Eliot).

⁶ Butler, *Gender Trouble*, p. xxiii.

⁷ Butler, *Gender Trouble*, p. xi.

⁸ Butler, *Gender Trouble*, p. xi.

Nussbaum, who sees Butler's style as an attempt to bully the reader into being persuaded by her writing – her obtuseness a willed attempt to persuade readers through bafflement. But it is also one of Butler's strengths. Performativity, as she claims near the end of her 1999 Preface to *Gender Trouble*, is both linguistic and theatrical. 'What does transparency keep obscure?'⁹ Indeed, what does transparency simplify and uncomplicate? It is the so-called "transparency" of heteronormative gender and sexuality that seeks to undermine and make unreal non-normative performances of gender identity. This is, after all, the sign of "successful" performances, when I encounter an individual on the street who performs the gender that supposedly corresponds to their sex the performative nature of gender remains undetected. In this way, drag might be a more honest portrayal of gender, knowingly performative, happily theatrical and confrontational to those that do not wish to see that it is performance which allows heteronormativity to remain an ideal.

It is through drag, then, that Joyce might usefully confront the performative presentation of identity. Cultural identity, as I have argued in Chapter Four, is something which is always both stable and changeable. The performance which we come to view as "believable" and "real" is, typically, the stable one – the one that remains fixed – regardless of whether it adheres to the scripted guidelines maintained by societal norms. And here Joyce presents us with a differing model of performance from Butler's. According to Butler, those that do not conform to society's expectations are often made to feel unreal and are threatened on the basis of that "unreal" performance. And yet, figures like Gabriel – or Stephen – choose alternative performances but are not oppressed on the basis of these performances in the same way that, for example, a transgendered individual is threatened or made to feel unreal. As I have argued in Chapter Four, Joyce

⁹ Butler, *Gender Trouble*, pp. xxv, xix.

throws his main characters into a series of impossible catechistic questions in which they do not escape by providing the “right” answer – in other words, the answer authorized by the questioner. Gabriel does not provide Molly Ivors with the “right” answers during their catechistic exchange (although he does provide her with answers she might expect). But by consistently providing her with the “wrong” answers, that is, those answers that suit *his* performance rather than *hers*, Gabriel is judged to have performative integrity.

While Joyce might be used to shift a model of performative success, he also shows that performance is not independent from history and culture. Chapter Three highlights yet another way in which a self-conscious method of presentation helps to inform, consolidate, or sometimes refute, our perception of individuals’ cultural performances. By demonstrating that names can and do change, Joyce highlights the fact that performance is always a case of mutual acting, an interaction between actor and audience, something which is important for my analysis of Joyce’s performance of exile in Chapter Two and for the examination of the drag ball as it relates to ‘Circe’ in Chapter Five. Individuals might change their names (or be presented with a nickname), but often the cultural inscription left behind by the original act of naming (at birth, for example), remains and continues a performative relationship between namer and named, a suggestion which has informed my re-reading of paternity in ‘Scylla & Charybdis’.

In Chapter Two I have examined the performative relationship between Joyce and Ezra Pound, particularly how Pound is given the authority to name Joyce an “exile”. Joyce is both “exile” and “emigrant” – exile because he has chosen the role of the exile and has been publicly named one by the highly performative Pound, and emigrant because he chose to leave Ireland behind, but not, of course, his Irishness – for it is his very Irishness that enables him to take up the performance of exile. In other words, it is *belonging* to Ireland that allows Joyce to perform his alienation from it, something that Joyce self-consciously highlights for his own performative ends.

Chapter Five continues and expands upon many of the previous chapters' conclusions – that performance is always a case of mutual acting, that audiences are part of and contribute to performance, and that Joyce's portrayal of self-conscious performance is best understood as an engagement in cultural drag, a model of performativity which necessarily differs from Butler's actors who are entranced by their own performances. Here I argue that individuals are always an amalgamation of their performative identities, suggesting that we might take up different performative roles, but that these roles are viewed as one, always manifest and part of a greater whole. The Gertrude of 'Circe' is part of the Gertrude of 'Nausicaa', and it is only the reader that attempts to divide Gertrude into two, designating one "real" and one "unreal". Indeed, Joyce's texts maintain that *all* roles are already real, while still part of a greater system of constraints and regulations (for example the catechism or naming rituals) that attempt to persuade individuals to perform in a particular manner.

The need for individuals to perform, and the perceived "success" or "failure" of such performances can lead to the distress of not fitting in. At the very start of the first chapter I discuss how the need to authenticate oneself culturally through performance can lead to accusations of inauthenticity. However, as I have shown, cultural identity is something that is produced through performance and should not be understood as an interior essence which manifests itself unconsciously through citation. Rather, cultural identity is the result of an ongoing and discursive performance which exists within systems of regulation. The feeling of losing one's place in culture is both the result of our need to separate individuals into categories as well as a device in regulating those categories. Butler's goal in *Gender Trouble*, the opening up of possibilities, does suggest a means of altering the system through which we identify and read individuals. Within these chapters I have allowed the performativity within Joyce's texts to shape a model of cultural drag performance, re-working Butler's theories on gender performance to fit

within a particular historical and cultural sphere. Joyce's self-fashioning of exile, cultural naming rituals, catechism and education, and the celebration of performative fantasy in the drag ball are examples of these minute historical and social scenes through which we might better understand performativity. Cultural drag, then, instead of subverting normative systems of identification, might actually be a kind of solution for reading performative categorization – a solution offered not by theories, but, as I have shown, by Joyce's life and works.

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